

Monday, May 29, 1961

Please;

- 1) sign bank resolution and signature cards
- 2a) determine list to be approached, and desired means of approach:
 - a) a meeting, a s per meeting of 5/17/61
 - b) by letter
 - c) etc.
- 3) determine information to be solicited on application form (if any)
- 4) determine content of letterhead:
 - a) name
 - b) address (978 Madison Avenue)
 - c) phone (RH 4-8775)
 - d) volunteer board of directors
 - e) executive director
 - f) sponsor or sponsors (if any)
- 5) approve corporate minutes
- 6) set next meeting at an early date

NOTE: telephone for Association is RHineland 4-8775

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Industrial Home For The Blind
57 WILLOUGHBY STREET
BROOKLYN 1, NEW YORK
Tel: MAin 4-5152

May 25, 1961

The Downtown Gallery
32 East 51st Street
New York, N. Y.

Gentlemen:

This letter is to express our warm-
est appreciation for your generous gift.
We speak on behalf of the blind persons
we are helping as well as for our IHB
staff in thanking you.

When you visit one of IHB's service
facilities you actually see "your gifts in
action" and the economic and humanitarian
benefits of your generosity become even
more evident.

Again, our sincere appreciation.

Faithfully,

Peter J. Salmon

Peter J. Salmon
Executive Director

PJS:SL

Amount of Gift: \$25.00

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OFFICE OF THE
DIRECTOR

State University of Iowa

SCHOOL OF FINE ARTS AND
IOWA MEMORIAL UNION

June 5, 1961
Dictated June 3, 1961

Iowa City, Iowa

Mrs. Edith Halpert
Director
Downtown Gallery
32 East 51 Street
New York 22, New York

My dear Mrs. Halpert:

The pictures which you sent us have arrived but have not yet been unpacked. You will remember that I gave you the date of June 5 for reception of the shipment. We are very grateful for their arriving early. Occasionally we had shipments of this kind arrive late and that discommodes us greatly.

We will hang them this coming week.

I note what you say about composition Don Quixote by Rattner and I can hardly tell you how much I appreciate your refusing to withdraw this picture from our exhibit after its arrival here, in spite of the fact that you are about to receive a check from a purchaser.

Once again I am greatly indebted to you for magnificent cooperation in connection with the work I am charged to carry forward here.

Sincerely yours,

Earl E. Harper

EEH:jj

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STATE OF NEW YORK
DEPARTMENT OF SOCIAL WELFARE

RAYMOND W. HOUSTON
COMMISSIONER

June 7, 1961

Please reply to:
91 State St.
Albany, N.Y.

Art Dealers Association, Inc.
c/o Polier, Midenick & Zinner
60 East 42nd Street
New York 17, New York

Dear Sirs:

We have recently received information to indicate that you are a charitable organization operating in New York State and the records of this office indicate that your organization is not registered under Article 10-A of the Social Welfare Law.

In order to maintain a complete record at this office, of organizations soliciting in New York State we would like to have some further information concerning your organization's status with regard to the above statute. Would you, therefore, complete the questionnaire below and return this entire letter to this office as soon as possible.

~~XXXXXXXXXXXX~~ ANTHONY CAGLIOSTRO
Chief, Charities Registration

-
- ☐ We are exempt from registering for we are a religious organization.
- ☐ We need not register as we do not receive any contributions or solicit, or intend to solicit, contributions in New York State.
- ☐ We are exempt from registering as we are an educational institution reporting to the New York State Education Department.
- ☒ We need not register because we are not a charitable organization inasmuch as we are solely a trade association, and we receive no con- (Explain) tributions within the definition of § 481 (2) of the Social Welfare Law.
- ☐ Please send us registration forms so that we may register.

Date September, 1961

(Signature of officer of organization and title) Robert Samuels, Jr.
Member of Board of Director

May 22, 1961

Park Gallery
20090 Livernois
Detroit 21, Michigan

Gentlemen:

According to our records you have on consignment three paintings - one by O'Keeffe and two by Rattner - (as well as a large group of prints). These were consigned to you on December 6, 1960, and February 15, 1961.

We are about to start our annual inventory and would like to have the bulk of this material returned to us, particularly the paintings. If some of the prints have been sold will you advise us accordingly so that we can make a new consignment invoice for you?

Thank you for your cooperation.

Sincerely yours,

Gratia Snider
Secretary

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EUGENE ALLEN

1509 SOUTH FIGUEROA STREET • LOS ANGELES 15, CALIFORNIA • Richmond 8-7181

June 1, 1961

Mrs. Edith Halpert
c/o The Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Mrs. Halpert,

As I mentioned in our telephone conversation today, I am sending a check (my father's) for \$1100.00 which is a 20% deposit on the "Don Quixote" oil painting by Abe Rattner, the total price being \$5500.00. The Balance of \$4400.00 will be paid in several payments to you within a year after receipt of the painting.

Please send the necessary receipts, sale papers, etc., to my father, Isidore Allen, at this same address, as the painting will go into his collection. He would appreciate you letting him know about when he can expect this painting, and he will let you know what address to send it to. Would also appreciate knowing when he should insure the painting and if it is necessary for him to have it insured while being shipped from Iowa.

I am sending back your photos under separate cover, and hope to talk to you about these when I am in New York in the fall. In the meantime, let me know what you have for sale by Hartley.

Sincerely,



EA/ms
encl:1

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May 27, 1961

Mr. Raymond T. Entenmann, Director
Fort Worth Art Center
1309 Montgomery
Fort Worth 7, Texas

Dear Mr. Entenmann:

Thank you for your letter and the enclosure. A receipted invoice for the Zorach sculpture is enclosed and we are mailing a bill to Mr. William E. Scott for the late Marin, SEA PIECE, 1951.

I shall not bother you about the other two items as we are closing the gallery on June 30th for the two summer months. If, however, some decision is reached before then you might let me know.

Naturally I am very pleased that so excellent a cross-section of Marin's work will represent him in your museum, and hope that the mid-period example will also remain. The reason I have been so persistent in my correspondence is that we like to clear up all the pending material before checking inventory before closing for the vacation period. I will bother you no more, I promise.

A friend of mine has just returned from Fort Worth and gave me glowing reports of all the activities including the new bank, the Philip Johnson building and contents, and the very interesting Noguchi exhibition now current at the Art Center. Next fall I hope to get down to Fort Worth for a first hand view and look forward to seeing you then.

Sincerely yours,

EOH:gs
enclosures

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BORIS MIRSKI GALLERY
166 NEWBURY ST., BOSTON



Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

May 31, 1961

CHARTER MEMBERS TO BE APPROACHED AS FOLLOWS:

By Leo Castelli: -

Rose Freed (also Johnson)
Gerson (also Seidenberg)
Kootz
Pierre Matisse
Stable
Viviano
Wise (also Emmerich)

By Andre Emmerich: -

Peter Deitsch (also Hemenway)
Komor (also Halpert)
Wise (also Castelli)

By Edith Halpert: -

Alan
Durlacher
Komor (also Emmerich)
- Kraushaar
- Milch
Betty Parsons (also Johnson)

By Dan Johnson: -

Rose Freed (also Castelli)
Betty Parsons (also Halpert)

By Eleanor Seidenberg: -

Gerson (also Castelli)
Perls

By Robert Samuels, Jr.: -

Sam Salz
Rosenberg & Steibel
(both later)

By Catherine Hemenway: -

Peter Deitsch (also Emmerich)
Martha Jackson

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May 23, 1961

Miss Freda Milner
The Little Gallery
39 Palmer Square
Princeton, New Jersey

Dear Miss Milner:

Through error you were permitted to take three Shahn prints from our gallery on May 19th. As was clearly specified, we can no longer consign works to your gallery, nor can we extend a commission.

We shall be glad to send you a bill for the three prints if you desire. Otherwise we ask that you return them to us at once.

With all good wishes, I am

Yours truly,

Rufus Foshee
Assistant Director

RF:gs

not to publishing information regarding sales transactions.
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 2, 1961

Mr. John Cowles
The Minneapolis Star and Tribune
Minneapolis, Minnesota

Dear Mr. Cowles:

Thank you for your letter. Our invoice for the Hartley is enclosed.

We decided to hold this until the O'Keeffe painting is ready for shipment, possibly the middle of the week. It was relined to eliminate the slight indentation caused by the stretcher and the painting looks very handsome indeed. The frame is almost ready and I hope you will be pleased with our choice which I think sets off the canvas very well. It was made so that it can be removed if you so desire at any time.

For your information CHURCH AT HEAD TIDE #2 was painted between 1938 and '40. Hartley was devoted to this famous church in Maine and painted three versions during the years indicated. I purchased the painting from a private collector who had acquired it from Rosenberg a good many years ago and gave it up when she separated from her husband and moved into smaller quarters. No doubt it was exhibited at Rosenberg and possibly elsewhere, but we have no records. I hope the information is satisfactory.

Very best regards.

Sincerely yours,

EGH:gs
enclosures

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file: Slick

May 23, 1961

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Mr. Edward J. Gesick
National Bank of Commerce Bldg
San Antonio 5, Texas

Dear Mr. Gesick:

Thank you for sending us the check for \$3,600.00.

As you requested we now enclose Mr. Slick's note.

Sincerely yours,

EGH:gs
enclosure

May 21, 1962

Mr. Felix Landau
Felix Landau Gallery
702 N. La Cienega
Los Angeles 46, California

Dear Felix:

At the last meeting of The Art Dealers Association of America, I proposed you for membership in the Association, and the Membership Committee suggested that I write to you directly as to whether or not you would like to join this organization.

If so, would you please communicate with Mr. Gil Edelson, who is associated with the attorney for the organization, Mr. Ralph Colin, 575 Madison Avenue, New York 22, New York.

I hope you accept the invitation, as I feel strongly that we need all the strength possible to make it a growing concern, and that it should be spread on a national basis.

Sincerely yours,

ERH:jw

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May 29, 1961

Mr. Tom V. Schmitt
Assistant to the Director
University of Nebraska Art Galleries
209 Morrill Hall
Lincoln 8, Nebraska

Dear Mr. Schmitt:

Mr. Foshee referred your letter to me on my return from a trip.

Meanwhile the restorer examined the Isami Doi painting and gave us a figure of \$40.00 as an estimate for superficially repairing the immediate damage. Could you report this to your insurance company and let us know whether we may go ahead with the restoration, as the same painting has been invited for exhibition at Carnegie Institute and will have to be shipped before we close for the summer on June 30th.

Many thanks for your attention.

Sincerely yours,

EGH:gs

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POLIER, MIDONICK & ZINSSER

ATTORNEYS AND COUNSELLORS AT LAW

60 EAST 42ND STREET

NEW YORK 17, N. Y.

SHAD POLIER
MILLARD L. MIDONICK
BARBARA L. ZINSSER
STANLEY B. JUDD

MURRAY HILL 7-3577
CABLE: POLMIDARM NEW YORK

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June 2, 1961

Mrs. Catherine C. Kemmenway
Executive Director
Art Dealers Association, Inc.
978 Madison Avenue
New York 21, New York

Re: Group insurance for fire, burglary, etc.

Dear Catherine:

Pursuant to suggestions from some of the incorporators, members of the initiating committee and some of the voluntary temporary board members, I have inquired of Henry Sobel & Co., a substantial organization engaged in insurance brokerage, as to the availability of group insurance for fire, burglary, etc. I have received from them the encouraging word that it would be possible to write insurance for an association of this kind. Presumably Lloyd's of London would be the insurers.

Mr. Irwin Labadorf at WOrth 4-1717 is the representative of Henry Sobel & Co. who was kind enough to inquire about this matter in our behalf. You will note from the attached memorandum that the broker anticipates a fairly substantial premium saving. I would suggest that you make further inquiry, which would lead to a substantial reduction in the cost of doing business for the members of the Association.

If Mr. Labadorf is not available when you call, you can ask for Mr. Harold Heyman, who is a partner in the firm of Henry Sobel & Co., and who has been closely associated with me for many years in a charitable enterprise. I am sure that Mr. Labadorf or Mr. Heyman will give you the utmost assistance.

It may well be that you can acquire information of value which can be presented to the June 6th board meeting which is set for 5 p.m. in the Board Room of the City Investing Company.

Sincerely yours,

MILLARD L. MIDONICK

MLM:lrm

cc: Board Members of
Art Dealers Association, Inc.

Attachment

F.V.

Bernice Kandel and Associates

SKYLINE 2-2923

3620 TOLLAND ROAD
CLEVELAND 22, OHIO

May 24, 1961

Mr. Fouche
Downtown Gallery
32 E. 51st St.
New York, New York

Dear Mr. Fouche:

We are delighted that your gallery will be represented in the Park Synagogue Art Festival which will take place here in Cleveland from October 7, 1961 through the 10th.

As we told you this show will be publicized extensively, and is the first art show and sale of this kind to be held in Cleveland outside of an art gallery.

We are counting on you to supply: YELLOW PITCHER, Max Weber; MODEL, Max Weber; ~~LAVENDER HILL, Georgia O'Keeffe~~; SKY SCOPE COMPOSITION #1, Rattner; 2 or more Ben Shahn graphics; 1 Ben Shahn drawing; ~~Zorach sculptor "Dancer Seated"~~; ~~Zorach painting "Fishermans Cottage"~~; Kuniyoshi drawings; Possible Marin Painting.

We will work with you on a 10% basis and we will pay crating, shipping and insurance costs. A representative of the Mayflower Moving Co. will contact you regarding the crating and shipping.

For both publicity and catalog purposes, we must have your list of artists, titles, prices plus descriptive material and glossy photographs of some of your pictures and artists by September 10th.

We must have the art works themselves by September 27th. All unframed pieces must be matted. If possible, please send framed pictures with screw eyes inserted in them. Please make sure prices do not appear on the pictures.

If you have any questions, feel free to contact us. We look forward to working with you.

Cordially,

Bernice Kandel

Bernice Kandel

SK:gs

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

PORTER A. McCRAY
DIRECTOR OF CIRCULATING EXHIBITIONS

Delivered by hand.

June 7, 1961

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York City, New York

Dear Edith:

I am sending you a list of the preliminary selection of the Shahn show. Frank O'Hara has marked in red the selection of works suggested by Jim Soby for illustration in Art in America. However the availability of these works for the exhibition has not yet been assured.

You will note that only 9 items have been marked. Jim will be in town on Friday and would like to determine the remaining 3 recent works then. He would welcome suggestions from you and Jean Lipman.

I am sorry that there has been this delay in supplying you with Jim's selection list. Please treat it as confidential for the time being until the selection of the items has been finalized.

Sincerely,

Porter

Porter McCray
Director
Circulating Exhibitions

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May 25, 1961

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

In recent months I have been luxuriating (?) in gadding about the country, ending up with a wonderful stay in Honolulu this time via San Francisco which has a through flight arrangement. As I needed a rest desperately and there were time limitations I did not indulge as I did last time in the added fun of seeing friends in Los Angeles.

I am delighted that you will come to see me in Newtown this summer, although it seems so far far away. We should have quite a time comparing our life works and what can be more fascinating than two people talking about the two people. We might even make a date in New York during your coming period if and when I have an opportunity or occasion to see the big city during my first full vacation in Connecticut since 1957. I look forward to seeing the slides. The reproduction in the catalogue looked like first-rate continuity, and I also had a first-hand report from Danson who called on me several days ago.

And so I look forward to your visit. Until then,

As ever,

EOH:gs

P.S. That was ~~some~~ letter with a capital S. Apropos, I have a wonderful trade last for you which will be delivered in person.

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ROSE ART MUSEUM

Brandeis University, Waltham 54, Massachusetts

June 6, 1961

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Readying the Rose Museum for its opening, and our Commencement exhibitions have kept me hopping, or I should have responded immediately to your last.

As you know, the Halpert and Roy paintings arrived in excellent condition and have now been accessioned.

This letter will acknowledge the University's formal acceptance, with gratitude, of the paintings,

Samuel Halpert: Man Ray in Interior, c. 1914

and

Pierre Roy: Pour Madame, c. 1930


I consider both paintings of high quality, and shall be pleased to install them with our permanent collection in the new Museum, at the close of our Commencement exhibition of modern European painting. I would also like to add my own personal thanks for your generosity, and interest in the University. We are well on our way to building a lively exhibition program, and an important art collection; your two gifts have lent added impetus to our program.

I am very definitely interested in the show we discussed of "American Art Before 1920", and shall take it up with you in person on my next visit to New York, and before your closing date of June 30.

I have the many photographs sent to me in connection with the Seattle-Brandeis world's fair exhibition, "American Painting and Sculpture since 1950". It will take me some time to arrive at a selection for the spring of 1962 exhibition, and I will be wanting to see more paintings by your artists on subsequent trips in the fall when you are open again.

With renewed thanks for your cooperation,

Cordially,


Sam Hunter

FINE ARTS CONSERVATION LABORATORIES, INC.

305 East 47th Street New York 17, New York Telephone: PLaza 3-8090



WILLIAM J. DOBBIN
Director

May 22, 1961

The Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

We are pleased to confirm the agreement which we reached over the telephone this morning regarding the restoration of your O'Keeffe painting which we now have here in our laboratory.

Georgia O'Keeffe: framed oil on canvas, "Pedernal - From The Ranch No. 1", 30 x 40 inches.

RESULTS OF EXAMINATION:

A flaking condition exists in the lower right and lower left areas of the painting indicating a general lack of cohesion in the paint ground complex. The cracks are not especially uplifted as yet and there has been no loss of original pigment. While the painting is not in any immediate danger from a conservation standpoint, its treatment at this time will prevent its further deterioration.

RECOMMENDED TREATMENT:

Photograph the painting, remove from original stretcher, impregnate and line on two layers of fiberglass fabric with a wax resin adhesive consisting of 1 part Canada balsam, 4 parts gum damar, 6 parts multiwax and 6 parts beeswax using the vacuum hot-table method, mount on a new turnbuckle-type stretcher with one crossbar, clean surface superficially, surface by spraying with a thin coat of butyl-methacrylate (Lucite #46), photograph the painting and refit in original frame.

\$ 350.00

Thanking you, we are

Sincerely,

WJ Dobbin

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COLONY, PROVINCE, AND STATE
The Significant Role of Maine in American Art

Preliminary research indicates that the following artists painted portraits in Maine or of persons prominent in colonial Maine and Maine as a province of Massachusetts.

Robert Feké
John Smibert
Joseph Blackburn

John Greenwood
John Wollaston
Joseph Badger

John Singleton Copley
Gilbert Stuart
Charles Willson Peale

In 1820 Maine became a state and among the artists painting portraits and landscape at this time and later were the following:

Charles Codman
Philip Harry
Fitzhugh Lane
Chester Harding
John Brewster, Jr.
E. B. Finch

Jeremiah Hardy
Thomas Birch
John Bradley Hudson
Charles O. Cole
J. Foxcroft Cole
William Matthew Prior

Alvin Fisher
Thomas Doughty
Robert S. Gifford
Frederick Church
Martin J. Heade
James Brade Sword

Three sculptors of note in the nineteenth century have roots in Maine:

Benjamin Paul Akers

Edward Augustus Brackett

Franklin Simmons

Carvers of figure heads and decoration for sailing ships include:

Thomas Seavey
C. A. L. Sampson
William Southworth

Edward S. Griffin
Harvey Counce
Woodbury Potter

Edbury Hatch

Later in the nineteenth century the following painters in their different ways enriched the artistic heritage of Maine:

Winslow Homer
Eastman Johnson
Albert Bierstadt

J. Frank Currier
Frederic Porter Vinton
Joseph Cummings Chase

Elihu Vedder
John La Farge
Abbott Thayer
John Singer Sargent

The Maine coast and landscape provided abundant motifs for the following artists among others:

Childe Hassam
Dodge Macknight
Robert Henri
George Bellows
Charles Hovey Pepper

Andrew Winter
Ernest Haskell
Ben Foster
Emil Carlsen
Jay Connaway

John Bensen
Frederick J. Waugh
Charles Hawthorne
Charles Woodbury
Eliot O'Hara

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May 29, 1961

Mrs. Frank M. Flack
5151 Lindley Avenue
Tarzana, California

Dear Mrs. Flack:

In response to your request we are placing your name on our mailing list and all future announcements and catalogues will be mailed to you.

The gallery will be closed during the months of July and August, and therefore the publications will not start until the beginning of our next season as of September.

Sincerely yours,

EOH:gs

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June 8, 1961

Miss Sue M. Thurman
Isaac Delgado Museum
Lelong Avenue, City Park
New Orleans 19, Louisiana

Dear Miss Thurman:

We very much enjoyed seeing the New Orleans collection at Knoedler's here in New York.

We note that POPPY and MARISON AVENUE by Georgia O'Keeffe, and SEA MOVEMENT OFF DEER ISLE, MAINE by John Marin are included in the exhibition. As agents for the work of these artists we would appreciate knowing from whose collection these works were borrowed. This information is very vital for our records.

Also would you be good enough to send us one glossy photograph of each of the two O'Keeffe paintings, also for our files? Please forward your bill and we will take care of it promptly.

Thank you for your cooperation, and when you are again in New York we hope you will have an opportunity to visit our gallery.

With all good wishes I am

Yours sincerely,

Rufus Posner

RF:gs

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Mr. Douglas Thornejo
1445 Edgcombe Road
St. Paul, Minnesota

Dear Mr. Thornejo:

At last the photographer delivered the prints we had ordered and I am now enclosing the photographs of the paintings you wished to consider. The pertinent data appears on the reverse side of each print.

If you and Mrs. Thornejo would like to see any of these paintings in actuality we will be very glad to send them on to you on approval. Since our insurance ends "at the portal", I would suggest that you place these on your policy - or whichever you choose to have shipped - and will of course pay the expenses involved.

As soon as I hear from you the matter will be taken care of.

It was very nice seeing you and I look forward to your reply.

Sincerely yours,

BGH:gs
enclosures - 4 photos

Miller - Susannah
Miller - 7 Sisters Htn
- Sarah Jane
- Youth's Guide

THE FRIENDS of ART at Colby College

BIXLER ART AND MUSIC CENTER, WATERVILLE, MAINE

June , 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I am writing to ask your help on a project which I feel will be of great interest to you. Colby College is planning for its Sesquicentennial in 1963 to hold an exhibition of the work of artists who have lived or worked in Maine or who have portrayed people of Maine. This exhibition, covering a period of more than 200 years, will document known works and, we hope, bring to light work which has never before been exhibited.

One important aim of the college in investigating this material is to establish at Colby an Archives of Art in Maine that will be of permanent value to scholars interested in American art. The Colby art department has set up a coordinating office for the Archives and for the material of the exhibition.

To give you a clearer picture of the whole project, a list of the artists whose connection with the state is already known together with the preliminary prospectus of the exhibition and of the objectives related to it are enclosed. One of these is a book planned to record this material in permanent form. I am enclosing also a list of people whom we are asking to be on the committee. We are planning a meeting in the early fall at a location convenient to our committee members.

Knowing of your interest and of your particular contributions to American art, we feel that what we are attempting will be greatly advanced by your knowledge and the assistance which you could give us. Mrs. Ellerton M. Jetté, Chairman of The Friends of Art at Colby College, and Dr. James M. Carpenter, Head of the Art Department, join me in sincerely hoping that you will be willing to serve on this committee.

With sincere thanks,



Willard W. Cummings, Chairman of the Exhibition

dc

Enclosure

Jerre Abbott
A. M. Adler
John I. H. Bear
Herbert Boerly
Mrs. W. Wallace Benjamin
Eugene Bernat
Miss Isabel Bishop
Mrs. Edward Bruce
Miss Mildred Burrage
Mrs. John K. Byard

James M. Carpenter
Willard W. Cummings
A. A. D'Amico
Mr. and Mrs. Elliot Elisofon
Col. and Mrs. Edgar W. Garbisch
Mr. and Mrs. Gerald Griffin
Mrs. Alan J. Hilton
Norman Hirsch
Mrs. Curtis M. Hutchins
Mrs. Adolph Igar

ADVISORY COUNCIL

Mrs. Ellerton M. Jetté, Chairman

Lewis Iselin, Jr.
Ellerton M. Jetté
Louis C. Jones
Miss Clara Leighton
Mrs. Jean Lipman

Mrs. Bertram K. Little
Arthur T. Longue
William A. McMahon
Herbert Mayer
Mrs. Gertrud A. Mellon
Francis Merritt
William B. Miller
Miss Agnes Morgan
Stephen Coburn Pepper
Kurt Roesch

Paul J. Sachs
Nathaniel Salmonstall
Mrs. Maurice Stern
Fritz B. Talbot
Edward H. Turner
Robert C. Voss
Hudson Walker
Maynard Walker
Andrew Wyeth
William Zorach

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OIL PRODUCTION
RANCHING
SCIENTIFIC RESEARCH
PHILANTHROPY

TOM SLICK
NATIONAL BANK OF COMMERCE BLDG.
SAN ANTONIO 5, TEXAS

May 22, 1961

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

This is to acknowledge receipt of your letter of May 20th, which has been received in Mr. Slick's absence. We trust you have received Mr. Gesick's letter of May 22nd enclosing Mr. Slick's check in payment of the note on the O'Keeffe painting.

Very truly yours,

Frances Hemby

(Mrs.) Frances Hemby
Executive Secretary

mrj

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

May 22, 1961

Mrs. Dittenfass
D Contemporary Gallery
Traymore Hotel
Atlantic City, New Jersey

Dear Mrs. Dittenfass:

Since we are preparing to close the gallery for the two summer months, would you be good enough to return to us the balance of the items on our consignment to you dated November 21, 1960?

Thank you very much.

Sincerely yours,

Gratia Snider
Secretary

not to publishing information regarding sales transactions, research was responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

DOUGLAS F. THORNSJO

2615 First National Bank Building
MINNEAPOLIS, MINNESOTA
June 1, 1961

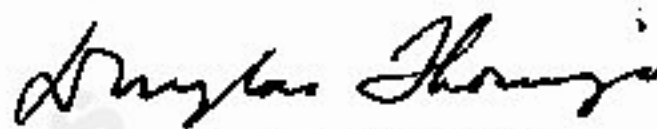
Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Enclosed you will find your price list marked for four paintings, the picture of the painting not marked, and my check for \$1,000. We would like you to ship us the four paintings we've checked, we'll keep two, pay the additional sum due you, and ship back the remaining two together with our "Turns in Green", which you said you'd have restored for us at my expense.

I hope you'll find this to be a satisfactory arrangement.

Sincerely,



Douglas F. Thornsjo

DFT:sa
Enclosures

rior to publishing information regarding sales transactions, publishers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 5, 1961

Mr. Richard Grove, Director
Wichita Art Museum
619 Stackman Drive
Wichita, Kansas

Dear Mr. Grove:

Today we received several paintings that were consigned to the Wichita Art Museum on October 14, 1960. Arthur G. Dove's watercolor entitled ALONG THE SHORE, 1937, 7 x 5, was not returned with the group. We should appreciate your letting us know the disposition of this watercolor.

With all good wishes, I am

Yours sincerely,

Rufus Foshee

RF:gs

June 2, 1961

Mr. Richard E. Sherwood
433 South Spring Street, Suite 800
Los Angeles 13, California

Dear Mr. Sherwood:

It was good to hear from you.

I look forward to seeing you, and certainly hope that you can make it Monday, June 10th, as the gallery is closed on Saturdays during this month. Meanwhile I am getting together the Davis paintings for your consideration.

And so, until Monday.

Sincerely yours,

EGH:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 2, 1961

Mr. Robert W. Regier
Art Director
The General Conference Mennonite Church
722 Main Street
Newton, Kansas

Dear Mr. Regier:

As I advised you in a previous letter, you have our permission to use the photographs of the two Ben Shahn drawings. To date we have been successfully in obtaining the one of WHEAT FIELD, and as soon as the other reaches us it will be forwarded to you. A bill is enclosed.

Sincerely yours,

EGH:gs
enclosures

p.s. Enclosing "Television Antenna" also.

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 50 years after the date of sale.

May 29, 1961

Mr. H. H. Stone
55 Park Road
Scarsdale, New York

Dear Mr. Stone:

When you called at the gallery a few days ago you
agreed to send a letter to me reporting your statement
that the Shahn print was paid for when you purchased
it on March 7, 1959.

In order to establish this fact with the attorney and
the police it is important that we have a statement in
writing.

Many thanks for your cooperation.

Sincerely yours,

EGH:gs

הנהלת ההסתדרות הציונית • the executive of the ZIONIST ORGANISATION



בית הנכות הלאומי בצלאל
The BEZALEL NATIONAL MUSEUM

1956 - 1906

טלפון: 5652 • ירושלים • JERUSALEM, ISRAEL • ת.ד. 398 • פ.ד. 398

c/o America-Israel Cultural Foundation
2 West 45th Street, New York 36, N. Y.

Printed on publishing information regarding major transactions, reservations are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

May 24, 1960


Miss Edith Halpert
32 East 51 Street
New York City

Dear Miss Halpert:

I am on my way to Jerusalem and before leaving want to express my thanks to you for coming to the party given by Billy Rose.

I believe the Museum story was told effectively and I am sure that we can count on your help in the future.

Sincerely yours,


Karl Katz, Curator
Bezalel National Museum,
Jerusalem

May 24, 1961

Mr. Elden C. Tefft, Chairman
Second National Bronze Casting Conference
Sculpture Studio, Bailey Annex
University of Kansas
Lawrence, Kansas

Dear Mr. Tefft:

Thank you for your letter and we are glad to give
you Mr. Alfred Duca's address which appears below.

55 Chestnut Street
Boston, Massachusetts

Sincerely yours,

Gratia Snider
Secretary

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

June 5, 1961

Railway Express Agency, Inc.
1325 St. Clair Avenue, N.E.
Cleveland 14, Ohio

Gentlemen:

We have received your notice of failure of delivery of our shipment to "Paul Lamco, Union Commerce Bldg."

May we call your attention to the correct name and address for this shipment as it appears on our Railway Express receipt No. 404-296, May 26, 1961:

Paul Lamb
Union Commerce Building
Cleveland 14, Ohio

We certainly don't know why this was not successfully delivered, since there is no question about the correctness of the address. Also if it is true that Mr. Lamb has "moved" there should certainly be a forwarding address available at the Union Commerce Building.

We hereby instruct you to make this delivery at your earliest convenience.

Yours sincerely,

Rufus Foshee

RF:gs

After to publishing information regarding sales transactions, attention is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ART DEALERS ASSOCIATION OF AMERICA

REMINDER TO DIRECTORS

The following is a list of the dealers to whom it was agreed to extend invitations to membership in the Association. The name of the director who has agreed to approach each dealer appears next to the dealer's name. Please let Gil Edelson know whether or not the Association's invitation is accepted by the dealers you contact.

Fairweather-Hardin (Mr. Johnson)

Frank Perls (Mr. Matisse)

✓ Felix Landau Gallery (Mrs. Halpert)

Dalzell Hatfield (Mr. Hirschl)

✓ Boris Mirsky (Mrs. Halpert) - 166 membership list

Hyman Swetzoff (Mrs. Halpert) 119 " 2 - Born 16, 2

✓ Vose Galleries (Mr. Hirschl)

FAR Gallery (Mrs. Saidenberg)

ACA Gallery (Miss Kraushaar)

Graham Gallery (Mr. Rosenberg)

A. & E. Silberman (Mrs. Saidenberg)

Grand Central Moderns (Mrs. Halpert)

Betty Parsons (Mr. Johnson)

Isaacson Gallery (Mrs. Saidenberg)

Zabriskie Gallery (Mr. Janis)

Slatkin Galleries (Mr. Hirschl).

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Museum Section:

THE GUILD HALL · EAST HAMPTON, N. Y.

May 25, 1961

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Thank you so much for sending me the photographs of the two American Velvet paintings and sculpture by Zorach.

The plans for our exhibition which will open on August 20 and close on September 5 are now shaping up well. I found that I could get a very important O'Keeffe from The Met. and consequently we will not need the two O'Keeffe paintings we had previously selected.

The list then follows:

American Velvet Painting: Flower Galaxy - No. 1788
American Velvet Painting: Basket of Fruit - No. 995
William Zorach Sculpture: Young Girl

These paintings will be picked up on Monday, August 14 and will be returned to you on September 7. They will be insured while with us and in transit. If we sell any of these paintings, we retain a 10% commission.

Thank you for your cooperation and interest.

Sincerely,

Mariette Loomis

Mrs. Alfred L. Loomis
Chairman
Art Committee

Not to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

ST. CLOUD STATE COLLEGE

ST. CLOUD, MINNESOTA

June 7, 1961

BUSINESS OFFICE

cd sent
7/11
not closed.
go

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Downtown Gallery
32 East 51st Street
New York 22, New York

Attention: Edith G. Halpert, Director

Gentlemen:

Your letter of May 27 addressed to Dr. A. P. Mainz with reference to the damaged frame on FARM FIGURES by Abraham Rattner has been referred to this office for reply. As Dr. Mainz indicated in a previous letter, the damage to this frame is covered under an insurance policy held by this school. We have been requested by the insurance company to obtain a Firm Quotation of the cost of repairs.

Upon receipt of this quotation, we shall endeavor to obtain a prompt settlement so that payment may be made to you.

Very truly yours,

Marie R. Hennen

Marie R. Hennen
Accountant

MRH:1jb

THE CURRIER GALLERY OF ART

192 ORANGE STREET
MANCHESTER, NEW HAMPSHIRE

CHARLES E. BUCKLEY
DIRECTOR

June 1, 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22.

Dear Edith:

Herewith installment number 2 on the O'Keeffe
"Pelvis". I'll be in town once more before summer sets
in and will try to stop by to see what's new. Hope your
O'Keeffe show was a big success.

Best regards,

Sincerely yours,

Mark

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 27, 1961

Dr. A. P. Meinz
Head, Art Department
St. Cloud State College
St. Cloud, Minnesota

Dear Dr. Meinz:

In going through my correspondence I find a copy of a letter addressed to you on March 24th referring to a damaged frame on FARM FIGURES by Abraham Rattner. I also find a notation that an insurance adjuster called on April 27th at your request, but to date have had no further word. I would like to add this picture to your collection, and I am sure you would be good enough to have your secretary follow through on this as we are eager to close out all pending matters before the gallery closes for the summer vacation.

My very best regards.

Thank you for your attention in this matter.

Sincerely yours,

Sincerely yours,

EGH:gs

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OIL PRODUCTION
RANCHING
SCIENTIFIC RESEARCH
PHILANTHROPY

TOM SLICK
NATIONAL BANK OF COMMERCE BLDG.
SAN ANTONIO 5, TEXAS

May 22, 1961

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

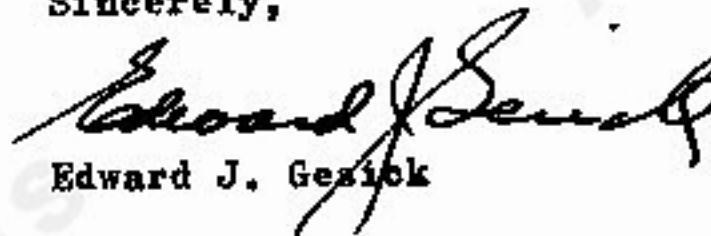
Dear Mrs. Halpert:

Enclosed you will find Check No. 9025 for \$3,600
in payment of Tom Slick's note, dated March 6, 1958,
to The Downtown Gallery, Inc.

Please return the canceled note as soon as convenient.

Thanking you in advance,

Sincerely,


Edward J. Geisick

Enc.

c.c. Tom Slick

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full-scale program designed to serve and service the industry as such.

Proposed by-laws for the Association call for Officers, a Board of Directors, and a committee-structure governing Finance, Nominations, Eligibility, Standards of Professional Practice, By-Laws, Education and Research, Development and Membership, Government Affairs, Public Relations, and Authentications and Referrals, all offices and committee positions to be filled by Dealers.

It is also anticipated that the By-laws will provide for a variety of "Chapters" or "Divisions" which will function along parallel but co-ordinated lines within the Association, each to deal specifically with the problems of different phases of the Art Dealers' world, i.e., Living Painters, Old Masters, Modern Masters, Antiques, Primitive Art and Art Objects, etc.

As a matter of routine, the Association will deal with such matters as:

- ...the establishment and application of ethical codes
- ...public relations for the trade as such
- ...authentications
- ...reviews by appropriate committees of compensations for appraisals, and deductions for architects and decorators

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Leo S. Guthman

June 7, 1961

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

In case you weren't informed, I am enclosing a letter from the Society on the selection of pictures.

Was away last week, trying to catch a salmon. It was my first experience, and a most unsuccessful one--didn't even see one--but must admit that I had a good time.

Lynne gets married the 24th, so I have a busy time between now and then.

Hope all is well with you.

Fondly,



2629 South Dearborn Street
Chicago 16, Illinois
Enc:

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 27, 1961

Mr. John Cowles
The Minneapolis Star and Tribune
Minneapolis, Minnesota

Dear Mr. Cowles:

I don't want you to get the impression that I am trying to deluge you with correspondence, but I thought that you would like to know that the O'Keeffe relining has been completed and that we are now ordering the outer frame which will require a period of a week or so. I shall let you know exactly what date the shipment is to be made so that you may add this item to your insurance policy since our coverage ends at the "portal". I promise the next letter will be the final one in relation to the O'Keeffe transaction, but I hope our correspondence will continue frequently thereafter in relation to other matters. Meanwhile my very best regards.

Sincerely yours.

EGH:gs

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Institute of Contemporary Art

Soldiers Field Rd., Boston 34, Mass.

Algonquin 4-0614

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May 23, 1961

Mr. John Marin, Jr.
Downtown Gallery
32 East 51 Street
New York, New York

Dear Mr. Marin:

The Institute of Contemporary Art, in collaboration with Time Inc., is planning two exhibitions of the work of Japanese artists. One show is to consider the painting and sculpture created in Japan itself; the other will focus on the work of Japanese artists who are working in other countries.

I am writing with regard to the foreign-based Japanese. We aim to include a total of approximately 30 painters and sculptors. Artists will be represented by one work each. In this way, we hope to show a broad and consistent feeling that carries through Japanese art.

I understand that you represent Isami Doi. We would be grateful if you could send photographs and biographical material on to us. This data -- constituting preliminary research -- will help in determining the nature of Doi's art.

Should the work seem to fit our purpose, I will want to visit your gallery on my next trip to New York which will be before the end of the season.

Sincerely yours,



Anne L. Jenks
Curatorial Assistant

at the Metropolitan Boston Arts Center

May 21, 1962

Mr. Hyman Swetsoff
119 Newberry Street
Boston 16, Massachusetts

Dear Hy:

At the last meeting of The Art Dealers Association of America, I proposed you for membership in the Association, and the Membership Committee suggested that I write to you directly as to whether or not you would like to join this organization.

If so, would you please communicate with Mr. Gil Edelson, who is associated with the attorney for the organization, Mr. Ralph Colin, 575 Madison Avenue, New York 22, New York.

I hope you accept this invitation, as I feel strongly that we need all the strength possible to make it a growing concern, and that it should be spread on a national basis.

Sincerely yours,

EGH:jw

*pp
note file
& note
Commitment*

GALLERY 10

VOLUNTEER 2-2410
NEW HOPE PENNSYLVANIA

6 June 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

Thank you very much for your note. You will be glad to know that "Pleiades" by Shahn has also been sold. Upon payment, remittance will be made to you.

I expect to be in town shortly and will drop in the Gallery in the hope of seeing you.

Cordially yours,

Margaret R. Fischer
Margaret R. Fischer
Manager, Gallery 10

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

GOLDEN



PRESS inc.

PUBLISHERS

630 Fifth Avenue, Rockefeller Center, New York 20, Judson 8-6025

May 24, 1961

Miss Snider
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Snider:

Enclosed are two permission forms requesting non-exclusive world reproduction rights to Ben Shahn's Troubled Man. Would you please ask Mrs. Halpert to sign the original and return it to us. The copy is for your files.

Thank you very much for your help.

Sincerely,

Ann C. Myers
Ann C. Myers

*Noted
and not sign
EAM*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

STATEMENT OF POLICY OF ART DEALERS ASSOCIATION, INC.

REGARDING CHARITABLE BENEFIT AUCTIONS AND

CHARITABLE BENEFIT SALES

The Art Dealers Association, Inc., incorporated in New York, on May 26, 1961, and still in the process of organization, has been studying during its formative periods one major problem area, the abuses found existing in art auctions and sales sponsored as charitable benefits. Through its Board of Directors, the Art Dealers Association issues this initial and partial declaration of policy in this area.

We have found amateurish, chaotic, ignorant and/or heedless practices as to prices existing in charitable auctions and sales which:

- (A) seriously prejudice financial returns to the sponsoring charitable and civic causes
- (B) seriously and artificially prejudice the reputation and market value of the paintings for future sale created by contributing artists
- (C) seriously and artificially prejudice the market value of paintings of the same artists in the hands of the public who are collectors; and
- (D) serious and artificially prejudice the programs of art dealers who sponsor the growth and development of the affected artists both in respect to quality of future work and stability of fair market value for the work of the artist.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Minneapolis School of Art

200 East Twenty-fifth Street, Minneapolis 4, Minnesota

Telephone: Federal 8 6759



Office of the Director

June 2, 1961

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you very much for your letter and the photograph authenticating the painting Landscape with Brook by Bernard Karfiol, 1949. I am arranging to attach this material to the painting so that there will be no question in case something happens to me. It is hanging in my office, and is a source of constant delight.

I hope you had a good trip to Hawaii. Too bad you had to get back so soon.

I shall look forward to seeing you the next time I get back to New York. With best regards.

Cordially,

Bill Bryan
Wilhelmus B. Bryan
Director

WBB:bf

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

468 Deming Place
Chicago 14, Illinois
31 May 1961

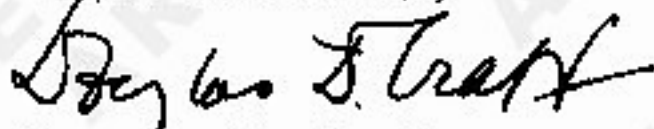
Miss Grace Halpert, Director
Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

I hope to be in New York City June 19th to 24th. Feeling, as I do, that my work is becoming increasingly mature along rather personal lines, I would like the opportunity of showing you some representative examples of slides, black and whites that would represent my paintings, and a small selection of drawings... if you are able to grant me an appointment.

To further identify myself to you, I have been on the staff of the School of the Art Institute of Chicago in the department of Drawing and where I am presently employed as an Assistant Professor. Art News, Chicago art critic Franz Schultz, has carried two favorable comments of my work in the past year.

Yours sincerely,


Douglas D. Craft

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

Santa Barbara

June 5, 1961

W. S. Budworth & Sons
424 W. 52nd Street
New York, N.Y.

Gentlemen:

It is our understanding that a Marin painting is to be picked up by you from the Downtown Gallery for shipment to the California Palace of the Legion of Honor, Lincoln Park, San Francisco, for the exhibition "Painters by the Sea" which is being arranged by the California Palace and the Santa Barbara Museum of Art.

Will you please hold this Marin painting until the rest of the pieces from your area are assembled for shipment? We are working on the lists and will send you the information for pickup, etc., as soon as possible. The shipment should arrive in San Francisco not later than June 26th.

We do not have the insurance valuation on the Marin, so will appreciate your obtaining this information from the Downtown Gallery in order that a value of 10% may be declared for shipping.

Very truly yours,

(Mrs.) Gertrude R. Egner
Registrar

cc
Downtown Gallery
California Palace of the Legion of Honor

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

HARRY L. GRIFFIN JR.
30K - 706 Louise Circle
Poplar Apts.
Durham, North Carolina
8 June 1961

Downtown Gallery
32 East Fifty-first Street
New York, New York

Dear Sir:

Over a year ago I saw Ben Shahn's print, "Sacco and Vanzetti". I was very much moved by the print and have been trying very earnestly to obtain one from that date on. I finally wrote Mr. Shahn himself and he replied that he will perhaps reissue the print and make it available at your gallery. Will you please keep my name on file and write me immediately when it is reissued? If one should become available before that time, I should very much appreciate your informing me.

Sincerely yours,

Harry L. Griffin, Jr.

Harry L. Griffin, Jr.

Not to be published without permission of the artist or his estate. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

**32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-2707**

May 29, 1961

Miss Florence Maine
U.S. Route No. 7
Norwalk-Danbury Road
Ridgefield, Connecticut

Dear Miss Maine:

On three occasions I went down to pick up my Shaker rocker and found the place closed.

If anybody is coming to New York could it be delivered here and I will pay the expressage.

Sincerely yours,

Sincerely yours,
John Maynard

END:ga

P. S. or can it be delivered to Weston
where I will be after June 30 - Thanks

Deliver the c

I'll deliver the chair to Newtown after June 20th. Save
you carrying it from New York. See you,

Regards,

t from New York. See you,
Regards,
Frederic M.

DAVIS * DOVE * KANFOL * KUNITOSHI * MARIN * O'KEEFE * MATTHEW * SHAMM * SHEELER * SPENCER * WENER * ZORACH

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 25, 1961

Mrs. Louise B. Clark, Director
Brooks Memorial Gallery
Overton Park
Memphis, Tennessee

Dear Mrs. Clark:

On my return from a trip I found your letter.

Unfortunately, there is no possibility of obtaining a print of SILENT MUSIC by Ben Shahn. The edition was sold out many years ago and we have been unable to repurchase a copy during this entire period. If one should come on the market I will certainly advise you.

My best regards.

Sincerely yours,

BCH:gs

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May 22, 1961

Mr. John Cowles
The Star and Tribune
Minneapolis, Minnesota

Dear Mr. Cowles:

Thank you for your letter.

In checking as to why you were not informed of the Marden Hartley price I was advised in no uncertain terms that I had left instructions not to quote a figure because it is one of our prizes and was to be withheld from sale. And so please accept our mutual apology.

Since the inquiry comes from you the situation is somewhat different, as it was in relation to the "hidden" O'Keefe. I can quote you a special price of \$4800.

Enclosed please find the appraisal in duplicate. You may want to send a copy to the Fogg Museum.

It was so nice to visit with you and Mrs. Cowles - a rare treat indeed. My very best regards.

Sincerely yours,

ECH:gs

GREAT NECK PUBLIC SCHOOLS
345 Lakeville Road, Great Neck

THE ADULT PROGRAM
HUNTER 2-8650

MAJOR INFLUENCES ON CONTEMPORARY ART

A series of four units to be offered
over a two-year period, 1961-1963

MUSEUMS, GALLERIES AND CRITICS - Fall, 1961

1. **The role of the museum.** A symposium with directors of three major museums discussing the museum as an educational center, its influence on new artists, new trends in museum philosophy, services available to patrons in addition to galleries, etc.
2. **The Private Gallery.** A symposium of three gallery owners discussing how a gallery decides on its area of specialty, where galleries find their artists, the influence of the gallery in the art world, how prices are established, how galleries can help collectors, services a gallery offers.
3. **The Critic and Contemporary Art.** A symposium of three critics discussing the value of criticism to an artist, how much critics influence public taste, the critics' encouragement of young artists, influence of critics on museums and galleries.

THE UNIVERSITY, THE ART SCHOOL, and ECONOMICS - Spring 1962

1. **The role of the university in contemporary art**
2. **The influence of the art school**
3. **The economics of fine arts**

PUBLICATIONS AND MASS MEDIA - Fall 1962

1. **Mass media and their influence**
2. **The relationship of aesthetics and art; scholarly vs. popular approach (Art Books)**
3. **The influence of the little magazines. Interrelationships of the arts.**

THE ART COLLECTOR - Spring 1963

1. **How to start and build an art collection**
2. **Authenticating art. Use of advisories. Cataloguing.**
3. **Problems of the small collector**

A two-year program designed to interest the person who has some interest in what is going on in the art world today.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 24, 1961

Boston University
School of Fine and Applied Arts
Charles River Campus
857 Commonwealth Avenue
Boston 15, Mass.

Attn: Accounting Department

Gentlemen:

Thank you for your check for the Ben Shahn drawing
JOE WELSH.

Will you please send me the name of the purchaser
of this drawing as we need it for our exhibition
records.

Thanks for your cooperation.

Sincerely yours,

Irene Gruber
Bookkeeper

ig

Who's Who in American Art

Published for *The American Federation of Arts* by the *R. R. Bowker Company*
62 West 45th Street, New York 36, N. Y., MUrray Hill 2-0150

Dorothy B. Gilbert, Editor

June 1, 1961

Miss Edith Halpert, Director
Downtown Gallery
32 East 51st Street
New York, New York

The 1962 edition of WHO'S WHO IN AMERICAN ART is in preparation and, as you know, I have for many years had the invaluable help of art gallery directors on whom I depend for names of practicing, professional American artists who should be included in this volume.

* I am, therefore, again asking if you would be so kind as to send me a list of names and addresses of the artists represented by your gallery?

If I may have this list at your earliest convenience I will be able to mail questionnaires to them for the coming edition.

With many thanks for this assistance, I am

Cordially,

Dorothy B. Gilbert

Dorothy B. Gilbert
Editor

*Pl send living artists
incl. Tsung Doi*

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

HIGGINS CLASSICAL INSTITUTE
CHARLESTON, MAINE
PHONE CORINTH, MAINE, 5-3524

R. LEON WILLIAMS, PRESIDENT
PERRY G. WORTMAN, PRINCIPAL

May 30, 1961

LEON S. THORSEN, TREASURER
HORACE D. RIDLON, SECRETARY

Down Town Galleries
32 East 51 Street
New York City, New York

Gentlemen:

Would you send me a catalog of your current art listings including prints. I would also like to be placed on your mailing lists for future publications.

Sincerely yours,

Lawrence G. Eaton
Lawrence G. Eaton

*sent Spring Cat.
P.O.L. ✓*

MARGARET M. WATHERSTON

336 East 55th Street, New York 22, New York • ELdorado 5-1298

Conservation of Paintings

June 5, 1961

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 E. 51st St.,
New York 22, N. Y.

Dear Mrs. Halpert:

I am very concerned about the Dove collage and, as you probably were told, tried to reach you by telephone last week.

My assistant was told by Mr. Marin that a pattern of sand and bird or other white object were missing. Since triangular pieces of broken glass had fallen out, is it not possible that these things were lost before the work arrived back at the gallery as I understand that it was damaged while out on loan.

When I examined the construction at your gallery, there was only folded blue fabric against a silver background with missing glass and a damaged wood strip frame. When it was sent to the studio for repair, we did not unwrap it until we were ready to replace the glass, since the broken glass and frame were all that held the fabric in place.

When work was done on the other Dove construction, I remember that one of the shells had been lost before it came to us and had to be replaced. Would something of the sort be possible this time? I'll come to the gallery Thursday afternoon to see what can be done.

Sincerely yours,

*Margaret
Waterston*

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May 25, 1961

Mr. Eugene Allen
1509 South Figueroa Street
Los Angeles 15, California

Dear Mr. Allen:

Please forgive me for the delay in replying to your very nice letter of May 19th. I was off on a vacation and have just returned.

We have ordered the photographs you requested and as soon as the prints arrive they will be mailed to you, including the "Don Quixote" by Rattner which incidentally is now on exhibition at the State University of Iowa whose dean asked us to select ten outstanding paintings by artists not represented in their collection for their special Anniversary Exhibition. Abe released this for museum sale, and I am sure would be glad to include his family in this "exception". The price list with the titles corresponding to the photographs is now enclosed.

I look forward to hearing from you after you have had an opportunity to study the prints. My very best regards.

Sincerely yours,

RMH:gs
enclosure

ART DEALERS ASSOCIATION, INC.
978 Madison Avenue
New York, 21

RH 4-8775

June 7, 1961

Dear Mrs. Halpert:

The Board of Directors of the Art Dealers Association, Inc. will meet at 5:00, Tuesday, June 13, in the Board Room of the City Investing Company, 980 Madison Avenue.

The agenda will consist of:

- 1) report by the Executive Director on projects underway
- 2) progress report by Mrs. Halpert and Mr. Johnson on the drafting of a Code of Ethics for the Association
- 3) report by Mr. Samuels on the views of the Art and Antique Dealers Association with respect to joining the Art Dealers Association, Inc.
- 4) directives to staff
- 5) all other business that may legally come before the meeting.

Sincerely,


Catherine C. Hemenway
Executive Director

P. S. Enclosed is a copy of the memorandum I prepared for Mr. Samuels for the information of the Art and Antique Dealers Association, of which he is 1st Vice President. If you should wish further copies, please let me know.

CCH

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BORIS MIRSKI GALLERY

May 26, 1961

Miss Gratia Snider
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Snider:

The Alfred Duca sculpture, ADAM, should be returned to this gallery. Please instruct the carrier to deliver the piece in the rear of the gallery.

If you will let me know in advance of your next visit here I will have both a band and red carpet out to greet you.

With kindest personal regards, I am

Faithfully yours,

Boris Mirski

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THE MUSEUM OF MODERN ART

NEW YORK 19

PORTER A. McGRAY
DIRECTOR OF CIRCULATING EXHIBITIONS

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

May 25, 1961

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

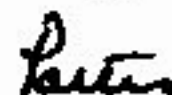
Dear Edith:

I am enclosing herewith loan agreement forms in duplicate for the two drawings by Georgia O'Keeffe which you have been so kind as to lend us for our exhibition MODERN AMERICAN DRAWINGS.

May I tell you once again how grateful we are to you for all of your six loans to this exhibition.

With kind regards,

Sincerely,



Porter A. McGray

Enclosures: 2 loan agreement forms in duplicate for
Georgia O'Keeffe: Drawing I, 1959
Georgia O'Keeffe: Drawing X, 1959

Other loans:

Hyman Bloom:	<u>Cadaver; #2</u>	- lent by Mrs. E.G. Halpert
Jack Levine:	<u>The Mourner</u>	- " " " " "
Ben Shahn:	<u>Homage to Rilke</u>	- " " " " "
Seymour Chwast:	<u>Shield of Abraham</u>	- lent by The Downtown Gallery

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June 2, 1961

Mr. Carl Wright
Honolulu Star-Bulletin
Honolulu 2, Hawaii

Dear Carl:

How thoughtful of you to send me the clip. Although I don't agree that it was "not such a bad picture" I think the article was good and of course I am completely overwhelmed that the guy remembered so much of what I had said without having made a note of any comments whatsoever. Perhaps he had a hidden mike. In any event it was dignified and factual.

It was swell seeing you and your wife during my visit, and again I want to tell you how much I appreciate all your courtesies.

Why don't you guys pay us a return visit? New York can be fun too although I must say that I prefer Hawaii.

The current show which opened the day after I returned is a howling success and I am very pleased that Betty Ecker sold two of the three paintings in the exhibition, and Doi the only one shown. I received a very delightful letter from the latter with whom I had discussed the idea of a one-man show later in the year. We close for the two summer months (thank heavens) and are planning a very active exhibition program this year. If I have sufficient energy I might plan a review of 35 years of the Downtown Gallery. It would be an enormous job as I would have to borrow a great many of the pictures, and possibly it would be a very sad one as it would have the connotation of a last gasp. I'll see after a few weeks in the quiet of Connecticut.

And again, many thanks and very best regards to you-all.

Sincerely yours,

EGH:gs

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COMMONWEALTH OF VIRGINIA



OFFICE OF THE DIRECTOR

VIRGINIA MUSEUM OF FINE ARTS
BOULEVARD & GROVE AVE • RICHMOND, 20

22 May 1961

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thank you for your letter of 3 May in which you so graciously commented on our Treasures in America catalogue. Praise from a lady of your talent and taste, indeed, means much to us.

As you requested we are sending Mr. Davis a copy of our Birthday Book - with our compliments - for he has long been a great friend of our Museum, having served on one of the Juries for our Virginia Artists' Biennials.

Sincerely,

Leslie

Leslie Cheek, Jr.

LCjr:bh

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June 2, 1961

Mr. Alfred P. Maurice, Director
Kalamazoo Art Center
509 Jasper Street
Kalamazoo, Michigan

Dear Mr. Maurice:

Your letter of May 26th reached us after the weekend on Monday simultaneously with a telephone call from the shipper requesting that we have the paintings ready for delivery that day. This of course was impossible, and with a holiday intervening when the gallery was closed we could not assemble the material until today. The Hahn men will pick up the paintings on Monday, June 5th, and I am now enclosing two copies of the list, which you are insuring on your policy at 80% of selling price. You will note I omitted the usual 10% museum discount, but if you think the arrangement should apply in this case, please use your judgment.

Fortunately I was able to include a number of the items you had stipulated, but we were obliged to make substitutions as you suggested in the case of Hartley and Davis as the pictures have been sold in the interim. I hope you like my choice in each instance which I consider certainly of equal quality and importance. One or two of these paintings are scheduled for exhibition (Davis WAYS AND MEANS) and I believe one other which are among the Carnegie selections, but I take it for granted that if any purchases are made by Upjohn there will be no objection to the inclusion of the picture or pictures in the Carnegie International show with due credit.

In any event I hope that you will be pleased with the group - and I hope that you will pay us a visit early in the fall. The gallery closes for the months of July and August, but all correspondence will be transmitted to me. My very best regards.

Sincerely yours,

EGH:as
enclosures

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May 25, 1961

mrs. hurton tremaine
99 center street
meriden, connecticut

Mrs. Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

We have neglected doing anything about our insurance for some time except in cases when pictures were being loaned and we were obliged to make inquiries as to their current values. Now I am trying to bring the whole thing up to date and so would like to ask you if you could help me with these on the enclosed list, these are all pictures bought from your gallery. I am giving the present values we are carrying and have left a space for you to fill in what you believe the amount should now be.

Sincerely yours,

Emily Hall Tremaine
Emily Hall Tremaine

/g
Enc.

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FIELD FARM
SLOAN ROAD
WILLIAMSTOWN, MASS.

P. O. BOX 390
Tel. ~~RS 1-2~~
Glenview 8-3144

June 6, 1961.

Dear Mrs. Halpert

The enclosed check for \$6000
represents the final payment on the
Georgia O'Keeffe painting "It Was
Blue and Green". Would you send
me a receipted bill at your con-
venience.

Thanks again for allowing me
to do this in two installments.

Sincerely

Lawrence H. Bedell

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Edythe Polster

233 EAST 69TH STREET • NEW YORK 21, NEW YORK

BUTTERFIELD 8-3705 • PLAZA 1-2152

May 23, 1961

Dear Mrs. Halpert:

Today I telephoned your office, knowing you are exactly the right person to present a "new" primitive artist.

Some time ago, I met Billie Thomas, a 69-year old Negro woman with more elan than Grandma Moses, painting from memory of her West Virginia childhood.

Since I specialize in the Oriental art field, arranging exhibitions for galleries, schools, Museums, etc., Mrs. Thomas happens to be outside my sphere of "influence".

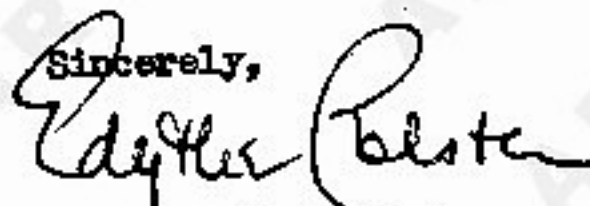
Somehow or other, with her husband's help, she has managed to frame a group of oils and watercolors and has a current show at the Ray Gallery, 325 Flatbush Avenue, Brooklyn (between Prospect Avenue & Park Place) through June 3rd (11 to 8 P.M.) She has sold some private customers from Westchester County.

I have told her that I would try to arrange a New York Show for her. Frankly, I am hesitant to take photos, etc., in black and white when they won't do the art justice. She simply hasn't any funds for color photos and not even the transportation means for carrying art back and forth to New York. Arthritis in her legs makes it difficult for her to walk much.

Believe me, it is worth the trip to see her art. She has no commitments beyond June 3rd to the Ray Gallery. If you could get out there to see the show as is, it would be fine. Otherwise, if you are interested, perhaps I can arrange to have a friend drive out and bring some of the art to you.

I shall telephone your office Thursday to see if it is possible for you to get to the show. If not, perhaps you will set up an appointment for seeing the art at your place. If you are able to do so in the next week or so, please suggest a time to come convenient to yourself.

Sincerely,



Edythe Polster

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York City 22

ep/s

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THE FIRST NATIONAL BANK OF CHICAGO
CHICAGO, ILLINOIS

June 2, 1961

Miss Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

I shall be in New York for a few weeks later
this month, and will plan to stop in at your Gallery
on Saturday, June 17. I could see you at any time
that might be convenient for you.

Sincerely,



Mel C. Carney

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MAX M. ZURIER

5728 W. WASHINGTON BLVD.
LOS ANGELES 16, CALIFORNIA

June 8, 1961

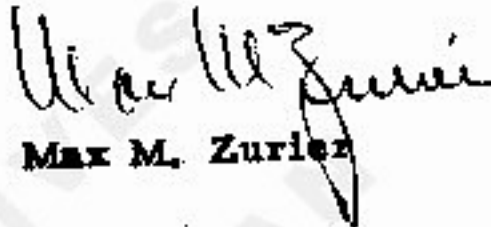
Princeton Press, Inc.
270 Lafayette St.
New York 12, New York

Gentlemen:

Please send me six copies of your pamphlet -
"An A B C for Collectors of American Con-
temporary Art".

Please advise cost, or how you intend to send
them.

Very truly yours,


Max M. Zurier

MMZ/jh

Price in publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and publisher involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
may be published 50 years after the date of sale.

May 22, 1961

Eleanor Le Maire
Attention: Mr. Charles Ball
29 West 57th Street
New York, New York

Gentlemen:

You have one Ben Shahn silkscreen entitled MASK
on our consignment No. 6871, dated February 26th,
1960.

We have telephoned and are now writing to find out
when we may expect the return of this print. May
we hear from you?

Sincerely yours,

Gratia Snider
Secretary

P.S. Please note that this print framed is not
for sale.

Mr. David C. Huntington
Smith College Department of Art
Northampton, Massachusetts

Mr. and Mrs. Ellerton M. Jetté
Sebuc, Maine

Dr. Louis C. Jones, Director
New York State Historical Association
Cooperstown, New York

Mr. Maxim Karolik
Newport, Rhode Island

Mr. and Mrs. Bertram K. Little
305 Warren Street
Brookline 46, Massachusetts

Mrs. Jean Lipman
Art in America
535 Madison Avenue
New York, New York

Mr. Ernest C. Marriner, College Historian
Colby College
Waterville, Maine

Mr. Richard B. K. McLanathan, Director
Munson - Williams - Proctor Institute
Utica, New York

Mr. David McKibbin
Boston Athenaeum
Boston, Massachusetts

Mrs. Gertrud Mellon
Museum of Modern Art
New York, New York

Professor William B. Miller
Colby College
Waterville, Maine

Mrs. William Muir
Stonington, Maine

Mr. Jules Prown
Fogg Art Museum
Cambridge, Massachusetts

Mr. Perry Rathbone, Director
Museum of Fine Arts
Boston, Massachusetts

Mr. Nathaniel Saltonstall
53 State Street
Boston, Massachusetts

Mr. Frederick Sweet
Curator of American Art
Art Institute of Chicago
Chicago, Illinois

Mr. Robert C. Vose, Jr.
Vose Galleries
559 Boylston Street
Boston, Massachusetts

Mr. Hudson D. Walker
18 East 48th Street
New York 17, New York

Miss Alice Winchester, Editor
Antiques Magazine
601 Fifth Avenue
New York, New York

Mr. and Mrs. William Zorach
Robinhood, via Bath, Maine

27 ✓
June 2, 1961

Mr. I. M. Schwarzkopf
110 East 42nd Street
New York, New York

Dear Mr. Schwarzkopf:

As you know I have been away and am just catching up with my work. Among the papers I found a note to the effect that Mr. Tredick is planning to stay on, vacating the premises at the worst possible period. It seems unlikely that anyone will bother during the months of July, August and September. I can't quite understand the law that makes it legitimate for the tenant to leave whenever he damn pleases and does not give the landlord the right to insist on a more equitable moving date. Furthermore you know that the gallery is closed during July and August and there will be no one here to admit any prospective tenant. Thus arrangements will have to be made to leave the keys with someone who will be on the premises to meet prospective tenants. I wish of course that you could insist that Tredick stay on or pay until October which is the normal renting season in New York.

Please let me know what you are going to do about the matter.

Sincerely yours,

BGH:gs

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June 2, 1961

Miss Teresa M. DeVito
417 Newton Street
Fairmont, West Virginia

Dear Miss DeVito:

Thank you for your letter.

While we have a large collection of folk art here at the gallery, we unfortunately have no catalogue which we could send you.

I suggest that you write to the Abby Aldrich Rockefeller Folk Art Collection, Williamsburg, Virginia, and they should be able to send you their catalogue.

All best wishes on your research, and do stop in at the gallery if you are in New York.

Sincerely yours,

Gratia Snider
Secretary

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THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 • SA 2-2452

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John W. Warrington
Susette M. Zureker

DIRECTOR

Harris K. Prior

May 24, 1961

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I want to thank you on behalf of the Trustees of The American Federation of Arts for your loan to our traveling exhibition, GRAPHICS '59.

The exhibition was very well received wherever it was shown, and we were proud to have it as part of our program.

Traveling exhibitions play a very important role in the cultural development of this country, and without the generosity of lenders such as you they could not exist.

Thank you again for your cooperation in making this exhibition possible.

Yours sincerely,

Harris K. Prior
Director

HKP/vc

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May 29, 1961

Mr. William Steig
East Sharon
Connecticut

Dear Bill:

When I returned from a vacation trip my niece Nathaly Baum advised me you had called at the gallery. Needless to say I regret so much having missed your rare visit to this emporium. She also advised me that you wanted to dispose of a painting by Stuart Davis.

As Stuart's agent for these very many years, I am of course interested in acquiring any good examples of his work, and if you will send the painting in at your convenience I shall be very glad to consider it for acquisition. And I do hope that you will be the "carrier" as it will be wonderful to see you again.

My very best regards.

Sincerely yours,

EGH:gs

ELEANOR LEMAIRE · 29 WEST FIFTY-SEVENTH ST. · NEW YORK 19

May 24, 1961

Miss Gratia Snider, Secretary
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Miss Snider:

In reply to your letter of May 22nd I had discussed this Ben Shahn silkscreen MASK with Mrs. Halpert on the telephone as we must have returned it to the gallery.

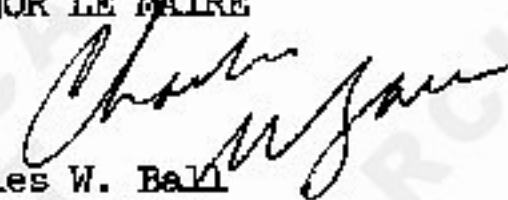
However, in checking our records we find no record of either having it out for approval in February, 1960, or of returning it. Our records do show that we have had examples of Shahn's work out in 1959 and again in November, 1960. On these transactions purchases were made and the remainder returned. We have no record of a February 1960 consignment.

If you will send us a copy of consignment #6891 I will try to trace further to help clear up this problem.

However, we would never have kept a framed print as we would have no possible place to store it.

Very truly yours,

ELEANOR LE MAIRE


Charles W. Ball

CWB:co

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OTHER OBJECTIVES

In addition to the exhibition itself our aims are:

PRODUCTION OF A BOOK ILLUSTRATING THE SCOPE OF MAINE'S ARTISTIC HERITAGE OVER TWO HUNDRED YEARS.

The book will be the first comprehensive pictorial record of Maine's personalities and landscape, its farms and towns, its industries and institutions. Essays by authorities on American art dealing with different phases of the exhibition will accompany the illustrations. The exhibition catalogue will be a more modest version of this book.

ESTABLISHMENT AT COLBY COLLEGE OF THE ARCHIVES OF ART IN MAINE.

The archives will contain as complete a record of the art done in the state, past and present, as can be assembled. They will be under the direction of Professor William B. Miller of Colby College, and will contain the information to enable the Committee of Selection to choose objects to be included in the Sesquicentennial Exhibition. Their usefulness to the study of American art will continue long after the exhibition is past.

MAGAZINE AND NEWSPAPER ARTICLES, TELEVISION AND RADIO PROGRAMS.

This comprehensive promotional program will be designed to encourage public knowledge of the exhibition and its theme.

Organization for accomplishing the Exhibition

A general committee selected by the Friends of Art at Colby will inaugurate the theme and make plans for carrying out the exhibition. Assignments will be given to two committees--The Committee of Selection, comprising specialists in various fields of American art who will gather material for the Archives of Art in Maine and will select objects for exhibition; and a Committee of Advisory Sponsors, comprising friends of the college and persons interested in the arts in Maine who will project the exhibition and its theme to the widest possible audience

CU and the Department became more closely associated with the arts. These might include such activities as

- a. Rotating exhibits of American artists in State Department lobby, Executive Dining Room, etc.
- b. Arrange for adequate number of excellent representative original art works by American painters on loan for display in principal offices in the Department
- c. Follow through and support USIA project of many years' standing to purchase original art for State, USIA and overseas offices and official residences.
- d. Develop comprehensive awareness of all art organizations officials, museum directors, schools, artists, etc. -- contacts throughout the country.
- e. Represent CU and Department in important art functions which top officials cannot attend.
- f. In general, foster in name of Assistant Secretary more interest and activity in the visual arts throughout the government.

CC: Mr. Donovan

CU #Robbins staff

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APPLICATION FORM: ROUGH SUGGESTION

Name

Firm

Title

Duties

Business Address - Telephone

City, Zone, State

Residence Address - Telephone

Education

Academic

Technical

Equivalent Experience

Length of Experience in Trade

Full details

Trade References

Bank References

Personal References

Membership in Other Professional Organizations, if any

OTHER CRITERIA:



CONTEMPORARY PAINTINGS

HOTEL TRAYMORE
ILLINOIS AVENUE AND BOARDWALK
ATLANTIC CITY, NEW JERSEY
PHONE ATLANTIC CITY 4-3021 - 6-1712

June 8, 1961

Miss Gratia Snider
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Miss Snider:

We wish to advise that the only painting of yours that we have on hand is the Ben Shahn "Pleiades". The drawing of Shahn's "New York Circa 1959" was returned, and everything else is either sold or on approval.

Sincerely,

Helen Justman
Helen Justman

Director
MRS. ARTHUR DINTENFASS

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June 1, 1961

Dr. Earl E. Harper
School of Fine Arts and Iowa
Memorial Union
State University of Iowa
Iowa City, Iowa

Dear Dr. Harper:

I hope that the paintings we sent to you for the Main
Lounge exhibition found a favorable response among your
faculty and of course with you.

Before the shipment was made someone expressed an inter-
est in the Rattner painting COMPOSITION DON QUIXOTE and
wired today that he decided to purchase it, and that a
check was enroute.

He will be advised of course that this picture cannot
be released until the end of your show, so as not to dis-
comode the hanging. I hope that this arrangement will
be satisfactory with you. I hope too that your Fine Arts
Festival enjoys the usual success. My best regards.

Sincerely yours,

EGH:gs

rior to publishing information regarding sales transactions,
auctioneers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 7, 1961

Mr. Eugene Allen
1509 South Figueroa Street
Los Angeles 15, California

Dear Mr. Allen:

Thank you for your letter and the check. As you requested we are sending our invoice to Mr. Isidore Allen and will ship the Rattner painting in his name since the address is identical - unless we get instructions to the contrary. As a matter of fact the shipment will not be made for quite some time as the exhibition at the State University of Iowa continues through August 9th. Arrangements will be made to have the painting forwarded directly from Iowa to reduce shipping expenses. Also I would advise you to add the amount of \$5,500 to your insurance policy as of August 9th.

It was good talking with you and I hope to have the pleasure of seeing you again in early fall when we re-open the gallery (after Labor Day).

Sincerely yours,

EGH:gs

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is he published 60 years after the date of sale.

May 27, 1961

Miss Phyllis Patterson
Society for Contemporary American Art
Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago 3, Illinois

Dear Miss Patterson:

In regard to the sculpture in your current exhibition entitled ADAM by Alfred Dupa, we have instructions from the Miraki Gallery that it be returned to them at the close of the show. They also request that it be delivered by the carrier in the rear of the gallery.

Thank you for your attention to this matter.

Sincerely yours,

Gratia Snider
Secretary

265115

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE MINNEAPOLIS STAR AND TRIBUNE

May 23, 1961

JOHN COWLES
PRESIDENT

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of May 22 giving
Mr. Cowles the price information he wanted.

He is away from Minneapolis this week, but
your letter and the copies of the appraisal
will be given to him when he returns on
Saturday. I know he will appreciate your
taking care of this.

Sincerely,

Muriel Nielsen

Muriel Nielsen
Secretary to Mr. Cowles

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

7 0 0 P R O S P E C T S T R E E T , L A J O L L A , C A L I F O R N I A

June 5, 1961

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

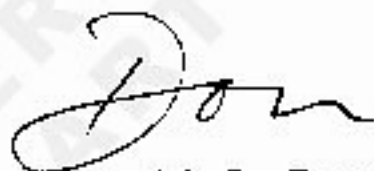
Now that I have returned I want to write and say how delightful it was to meet you and to spend some time talking with you.

The Dove paintings came through in great style and you should be receiving a check for them. The one watercolor RED BARNES has some sort of glue on the face, which seems to be from a finger print. Undoubtedly this was the same glue that was used to tack it to the backing support. I am wondering if you might know what this substance is so that we can safely do something about trying to remove it?

I haven't as yet had the chance to reach Earle Grant and Pliny Munger, but I want to send them your regards.

Again, thanks for spending time with me. I will always make the Downtown Gallery one of my stops while in New York. Regards to Rufus.

Sincerely,



Donald J. Brewer, Director

DJB:lbj

D O N A L D J . B R E W E R , D I R E C T O R
P . O . B O X 1 3 1 1 , L A J O L L A , C A L I F O R N I A
T E L E P H O N E G L 4 - 0 1 8 3

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[REDACTED]

The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am writing to clarify our situation with you in regard to the shipment of paintings and sculpture made to us last November. We have sent you a check for \$4,500.00 for the John Marin, Spring Valley, N. Y., 1931. This, as you know, was purchased by the Champlin Oil & Refining Company. *

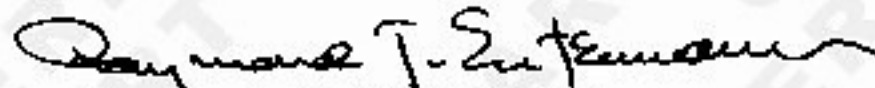
I am enclosing with this letter, a check for \$1,000.00 for the William Zorach bronze sculpture Affection, 1933.

I was under the impression that we had asked you to bill Mr. William E. Scott, 6100 Curzon, Fort Worth, Texas for the John Marin, Sea Piece, 1951 for \$2,200.00. I am keeping here in the office the John Marin, Maine Series, 1931 for \$3,000.00, because another one of our directors has expressed an interest in it, and has not entirely given up.

The remaining work from the shipment, by Charles Demuth entitled Blue Hat, 1913, I am keeping with the hope that we can somehow add it to our collection.

I apologize for not having cleared up this matter before this time, but I felt certain that we had communicated with you prior to this.

Sincerely yours,


Raymond T. Entenmann
Director

25 May, 1961
RTE:gam
Enclosure

Neiman-Marcus

DALLAS 1, TEXAS
June 6, 1961

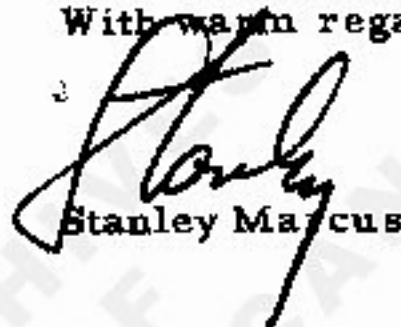
MISS EDITH GREGOR HALPERT
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, NEW YORK

DEAR EDITH:

I am enclosing herewith a copy of our press release about our forthcoming American Fortnight, which will take place in the latter half of October.

Since you are a great authority on Americana, do you have any suggestions about Americana exhibitions of antiques or of other folk art that might be something for us to consider during this event.

With warm regards,


Stanley Marcus

SM:gs
Enc.

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May 26, 1961

W. H. S.
Miss Anne L. Jenks, Curatorial Assistant
Institute of Contemporary Art
Soldiers Field Road
Boston 34, Massachusetts

Dear Miss Jenks:

Thank you for your letter of the 23rd.

While we would certainly like to cooperate with you on the planned exhibition of Japanese artists, since the artist you mention - Isami Doi - is not Japanese, but Hawaiian, I am afraid that we cannot be of much assistance.

If we can help you in any other way, please let us know.

Sincerely yours,

Gratia Snider
Secretary

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May 22, 1961

Mr. Sam Cantey III
1220 Washington Terrace
Fort Worth, Texas

Dear Sam:

Because you are such a sweet guy I thought I would write to you instead of once again getting into Mr. Entenmann's hair.

According to our records you still have two Marins, a Demuth, and a Zorach "on approval" dating back to December 20th.

As we are now facing our summer closing period we are very eager to get our house in order, and would appreciate getting final data on these at your earliest convenience. After reading the fascinating profile in the New Yorker I realized that the mistake you and I made was to select such inexpensive items. Next time I'll send nothing in less than five figures or maybe six. In any event I would like to have some decision. Incidentally all our prices are being increased as of June 30th, based on the rapidly reduced inventory and the constant reference to us as "the cheapest gallery in America" - to say nothing of the artists and their estates raising hell.

And so with affectionate regards,

EGH:gs

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May 31, 1961

Mrs. James Deutsch
322 South 24th Avenue
Hattiesburg, Mississippi

Dear Mrs. Deutsch:

Thank you for your letter. Your inquiry has finally reached us as agents for the work of Abraham Rattner.

I am sorry to have to tell you that we have no reproductions of any of Mr. Rattner's work. However, we do have an original silkscreen print by this artist in color and the price is \$125.00. If this would be of interest to you please let us know.

Sincerely yours,

Gratia Snider
Secretary

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June 8, 1961

Mr. Kenneth MacDonald, Editor
The Register and Tribune
Des Moines 4, Iowa

Dear Mr. MacDonald:

We are happy to tell you that the Ben Shahn silkscreen,
MASK was found in the shipping crate. We are sorry to
have caused any anxiety about its being misplaced.

We hope you will enjoy your new acquisitions.

With all good wishes, I am

Yours sincerely,

Rufus Foshee

RF:gs

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 29, 1961

Mr. Herwin Schaefer
1443 Hawthorne Terrace
Berkeley 8, California

Dear Mr. Schaefer:

When I returned from a trip I found your letter, photograph and slide.

As we do not represent Morris Kantor, I have no idea about its current value. I therefore would suggest that you communicate with the Bertha Schaefer Gallery who I believe is his agent. On the other hand may I suggest that you write to the gallery before sending the material which I am now returning to you.

The reason I make this recommendation is that all of us receive tremendous quantities of such material and as you can well understand this involves considerable work on our part. It is therefore advisable to write in advance to make certain that the specific dealer is interested in the artist.

Sincerely yours,

EGH:gs
enclosures - 2

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May 25, 1961

Berkeley Express
526 West Broadway
New York, New York

Gentlemen:

Several days ago we had a telephone call from Mrs. John Prosser of 815 Barberrry Lane, Lake Forest, Illinois, advising us that the O'Keeffe painting you packed and shipped to her had a scratch on the surface. As this could not have occurred in transit is it possible that in either carrying the painting from the gallery to your shipping rooms or otherwise, someone inadvertently damaged it? We cannot send through a claim for repair as we do not have the necessary information relating to date of shipment and the number which appeared on the receipt. Can you supply this information to us immediately so that we can make an effort to collect the sum involved in the repair?

I shall be grateful for the information by return mail.

Sincerely yours,

EGH:gs

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BEE S. HOLLES
840 CARTERET AVENUE
TRENTON 8, NEW JERSEY

June 4, '60.

Dear Mrs. Halpert -

In reference to the pictures of marble art. objects that I had seen in some book or pamphlet on Harnett I find this was the one by Frankenstein, 1953 edition, plates #26 & #27.

By the way, I understand the collector from whom the Peto Charcoal was bought has quite a lot of the original correspondence between the Snow family and Peto and Harnett. Hoping yours had a fine, restful

June 8, 1961

Mr. Donald J. Brewer, Director
La Jolla Art Center
700 Prospect Street
La Jolla, California

Dear Don:

Thank you for your letter. It was good to hear from you again, and of course I was pleased that you decided to retain the two Dove watercolors - among his top examples in the medium.

Because the original backing support was applied by Dove so many years ago it does not seem feasible that the spot on the picture occurred then. Evidently somebody's finger print was recorded by accident and with some other material. If you would like to send the picture to us I can have our man attend to this, or if you have a local restorer I am sure there will be no problem and the charge should be slight - a charge that we will be glad to undertake. Please use your judgment in the matter.

I am delighted with your promise to visit us in the future and look forward to many other pleasant occasions. Best regards.

Sincerely yours,

EOH:gs
enclosures

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ART DEALERS ASSOCIATION, Inc.
978 Madison Avenue
New York, 21

RH 4-8775

June 5, 1961

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, NY

Dear Mrs. Halpert:

The Art Dealers Association, Inc., is in receipt of your check for \$200 as a loan to the Association against which your dues will be credited when set in October. All such loans have been banked in the Association's account at the First National City Bank, Madison Avenue at 76th Street.

The Association was incorporated, as a non-profit membership corporation, under the laws of New York State on May 26, 1961.

The volunteer Board of Directors, named at the initial meeting, May 17, in the Board Room of the City Investing Company, 980 Madison Avenue, met on May 24, May 29, will meet June 6 and at similar intervals throughout the month of June in order to proceed with the solicitation of membership and all other relevant matters in preparation for a 1st Annual Meeting in October. The Association is currently exploring the possibilities of group insurance and bulk advertising rates for Associated Dealers.

The Board has established an office in space donated by French & Co. on its premises at 978 Madison Avenue, which will be operative during June and again in the Fall.

Thank you very much, on behalf of the Association, for your cooperation in its founding.

Very sincerely,

Catherine C. Hemenway
Catherine C. Hemenway
Executive Director

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THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

May 25, 1961

C.S.
ask J.B. to
write covering letter
HW

Mr. Herman Williams, Director
Corcoran Gallery of Art
Washington, D. C.

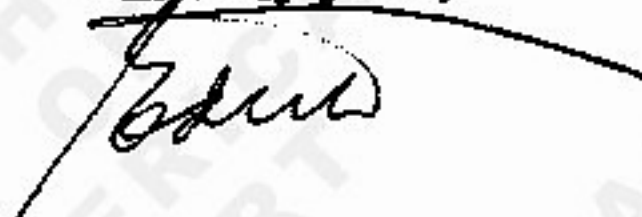
Dear Bill:

It was good to see you last week even for the short period.
It is too bad of course that our plan has come to nought,
but I feel that in due time there will be a national gallery
of 20th Century American art.

Although I have hunted in various files I have been unable
to locate the long letter I wrote you outlining the plan in
detail. If you recall I mentioned this during your visit
and I am writing now in the hope that you can send me a copy
of this letter as it contained a great deal of information I
may have occasion to use. Won't you be good enough to have
your secretary make a transcription for me? I shall be most
grateful.

And do let me know when you are planning to be in New York.
It is always fun to see you. My very best regards.

Sincerely yours,



BGH:gs

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 29, 1961

Mr. Felix Landau
Landau Gallery
702 North La Cienega
Los Angeles, California

Dear Felix:

A rival dealer stopped in the gallery the other day and asked me whether I would sell the Moore sculpture in which you expressed an interest. Before committing myself with him I wanted to ascertain whether you are really considering it seriously. Also for your information I received word from the Leicester Galleries to the effect that there are no small Moore bronzes like "Family Corner" available at the present time, and that at an auction at Sotheby's late in April a bronze measuring 15" brought 900 pounds. He estimated a figure of 450 pounds plus "something to this figure as prices are higher in New York".

Suppose you ponder and let me know how much you would offer in American dollars. I am willing to accept a lower figure from you than from the New York dealer whose mad offer truly stunned me. Don't be bashful because of this.

I came home from Honolulu feeling like a new human being, but the activities in the gallery are getting me once again. First the attendance at the O'Keeffe show was completely overwhelming and despite the fact that the season is coming to an end the number of visitors is still breaking records. However we hope to find some time during the month of June before we close for the summer months to check our inventory thoroughly and at that time I will return all of the Zajacs as well as whatever other consignments we have on hand so that we will start with a clean bill of goods in the fall. How do you want these returned - via express or the trucking service (I can't recall the name. Is it Chicago and Denver or something like that?) Let me know at your convenience. And so, best regards.

Sincerely yours,

EGH:gs

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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May 22, 1961

Mr. John Cowles
The Star and Tribune
Minneapolis, Minnesota

Dear Mr. Cowles:

In referring to the recent auction prices and the valuations listed in England, the correct valuation on the HEAD OF KATHLEEN, 1921 is \$4500. This sculpture in bronze is by the late Sir Jacob Epstein.

Sincerely yours,

EGH:gs

Mr. Dr.
Mrs. Miss

THE ADULT PROGRAM
GREAT NECK PUBLIC SCHOOLS
345 Lakeville Road, Great Neck

Last name First Name

Home address

Post Office

Telephone

BIOGRAPHICAL INFORMATION

Date

Present Position: Title

Name of Employer

Business Phone

Address of Employer

Date of Employment

Employment Record: Please list positions held and years of service.

Education: Please list all post-high-school education.

School

Course

Degree

Year

Part-Time Experiences: Please list volunteer or paid experiences of a part-time nature.

Professional Organizations:

Name of Organization

Type of Membership

Positions held, if any

Special Recognition: Please list publications, awards, exhibits, etc.

Special Experience with Adults:

Subject Areas: What subjects do you feel qualified to teach adults?

References: Please list name, address and telephone of three people who know something about your work in the subject area you would like to teach in our program.

- 1.
- 2.
- 3.

If you hold any current teaching license or certificate, please indicate the area and the certificate number:

Your signature

Please return to David Rauch, Director, The Adult Program, Great Neck Public Schools, 345 Lakeville Road, Great Neck, New York. You will be contacted if there is a possibility of using your services. Use additional sheets if necessary.

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June 6, 1961

Mr. Wayne Thiebaud
1970 Fifth Avenue
Sacramento, California

Dear Mr. Thiebaud:

Thank you for your letter.

Some years ago we made the decision to handle only the work of the artists who had been associated with the gallery since 1930. As a result we have had to forego associations with other younger artists.

However, now that there are over three hundred galleries in New York, to say nothing of California, we feel that you should have success in reaching your goal with one of the other younger galleries.

All good wishes.

Sincerely yours,

Gratia Snider

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June 5, 1961

Miss Dorothy B. Gilbert, Editor
Who's Who in American Art
62 West 45th Street
New York 36, New York

Dear Miss Gilbert:

Thank you for your request for Who's Who In American Art.
The following artists from our gallery should be included:

Stuart Davis	15 West 67th Street, New York, N.Y.
Isami Doi	Kalaheo, Kauai, Hawaii
Georgia O'Keeffe	Abiquiu, New Mexico
Robert Osborn	Salisbury, Connecticut
Abraham Rattner	7 rue Antoine Chantin, Paris 14, France
Ben Shahn	Roosevelt, New Jersey
Charles Sheeler	Dow's Lane, Irvington, New York
Tsang Yu-Ho	3460 Kaohinani Drive, Honolulu 17 Hawaii
Max Weber	11 Hartley Road, Great Neck, L.I., NY.
William Zorach	276 Hicks Street, Brooklyn, N. Y.

With all good wishes for the success of the coming Who's Who
In American Art, I am

Yours sincerely,

Rufus Foshee

RF:gs

Printed on publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

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May 24, 1961

Miss Janet Millar
Exhibitions Chairman
The Wisconsin Union
University of Wisconsin
Madison, Wisconsin

Dear Miss Millar:

In the event that you would like to have an O'Keeffe exhibition during the school year of 1962-63 I would suggest that you communicate with us within six months or so to ascertain whether O'Keeffe will consider such an arrangement at that time.

Although I am glad to give you O'Keeffe's address, I can tell you that she will not undertake a lecture under any circumstances anywhere and has refused to do so throughout her career. Also as agents for her, all inquiries are addressed to us and if you should write to her directly the letter will be forwarded to the gallery in any event. Of course we have a collection of her work here dating from 1914 to 1960. A number of these paintings are for sale and the price depends largely on period and size as well as medium, with a starting figure of \$2500 up to \$12,000. The majority are in the middle bracket.

When we hear from you as to your wishes, we will be glad to follow through. Also for your information, Miss O'Keeffe's address is Abiquia, New Mexico.

Sincerely yours,

EGH:gs

PA 63 187

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

✓ SARA JANE SHERBOURNE OF FARMINGTON, N.H. oil 1815 22 x 27"	\$ 1500
✓ YOUTH'S GUIDE oil c.1830's 22 x 26"	550
✓ ALONG THE SUSQUEHANNA RIVER - G. F. Miller oil c. 1840 36 x 24"	750
SAILING ON THE SUSQUEHANNA RIVER - G.F. Miller oil c. 1840 26 x 20"	600
✓ IN SIGHT OF THE SEVEN SISTERS MT., G.F. Miller oil c. 1840 26 x 20"	600

May 30, 1961

Mr. Wilhelmus B. Bryan, Director
The Minneapolis School of Art
200 East 25th Street
Minneapolis 4, Minnesota

Dear Mr. Bryan:

I cannot tell you how sorry I am not to have called your attention to the fact that no signature appeared on the painting by Bernard Karfiol which you recently acquired. Quite a number of his latest paintings were unsigned and were still in his studio when he died.

While I am quite certain that there can be no question about the authenticity of the painting at any future time, I am enclosing a photograph of LANDSCAPE WITH BROOK with a certification inscribed thereon. If you wish to have any additional material, please advise me accordingly. Karfiol's widow is not in this territory at the moment, but I can arrange to have another print of the photograph sent to her with the request that she too endorse it. Please let me know your wishes in the matter.

And my best regards to you.

Sincerely yours,

EGH:gs
enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

File



Boston University

CHARLES RIVER CAMPUS • 557 COMMONWEALTH AVENUE • BOSTON 15, MASSACHUSETTS

SCHOOL OF FINE AND APPLIED ARTS

May 24, 1961

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 St.
New York, N.Y.

Dear Mrs. Halpert:

The Friends of Art of Boston University wish to thank you for your generous cooperation in our recent Art Exhibition and Sale. Under separate cover we are sending you our catalog which may be of interest.

Mr. Earl Harris of Orange, Mass. was the purchaser of the Ben Shahn drawing of JOSEPH WELCH.

Once again, many thanks for your helpfulness.

Sincerely yours,

Joseph Gersten

Mrs. Joseph Gersten
Chairman

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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LAW OFFICES

LANG, BYRD, CROSS, LADON & OPPENHEIMER

1540 MILAM BUILDING

SAN ANTONIO 5, TEXAS

CAPITOL 7-3106

SYLVAN LANG
LESLIE BYRD
GALTON CROSS
BERNARD LADON
JESSE H. OPPENHEIMER
JOHN P. GILES
NEILL BOLDRICK, JR.
STANLEY D. ROSENBERG

5516

June 2, 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thought you might be interested in complimentary article relative to the \$10,000 in prize money recently offered to San Antonio artists, as reflected by the enclosed article in the Dallas Morning News of May 28, 1961. It's also quite an admission that an item should appear in the Dallas paper that San Antonio has better artists than Dallas.

Sincerely,


Sylvan Lang

17

Enclosure

Honolulu Star-Bulletin

ESTABLISHED 1889
DAILY AND SUNDAY

HONOLULU 2, HAWAII, U.S.A.

POST OFFICE BOX 3080
TELEGRAPHIC ADDRESS: "STARBUL"

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Hawaiian Life Magazine
May 22, 1961

Edith Gregor Halpert
Downtown Gallery
32 E. 51st Street
New York 22, N.Y.

Dear Edith:

You see, you don't take such a bad picture after all...

I enjoyed Dale's feature very much personally, and believe many others did, too.

It read "in character" to me...and I do hope you will feel it is a well and accurately written feature.

Yours...
for more frequent trips to Hawaii

Carl Wright

May 25, 1961

Mr. Kenneth MacDonald, Editor
The Register and Tribune
Des Moines 4, Iowa

Dear Mr. MacDonald:

Thank you for your letter and the check which you enclosed.

Of course I am pleased that you retained three of the pictures, and as soon as the others reach us we will advise you accordingly.

It was a great pleasure to see you and Mrs. MacDonald and I hope that you will pay us another visit before we close for the two summer months. My very best regards.

Sincerely yours,

EGH:gs

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THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 • SA 2-2452

June 4, 1961

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Grace L. McCann Morley
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Eloise Spæth
Edward D. Stone
James Johnson Sweeney
Hudson D. Walker
John Walker
John F. Warrington
Suzette M. Zurcher

DIRECTOR

Harris K. Prior

Mrs. Edith Halpert, Director
Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

I am terribly chagrined that we did not get off a prompt reply to your letter of some time ago, asking about the request of the American Institute for Research. We did a good deal of investigating and found that the organization is perfectly reputable but we feel that their request is unreasonable, as you suspected.

The Whitney Museum turned down their request and so did the Modern Museum and the Boston Museum. I have asked Lloyd Goodrich to send you a copy of his letter to Mr. Klaus, which is self-explanatory.

I think you would certainly be justified in turning down their request too.

Sincerely,

Harris K. Prior
Director

HKP:DG

THE UPJOHN COMPANY

FINE PHARMACEUTICALS SINCE 1886

KALAMAZOO, MICHIGAN

May 26, 1961

Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I have been asked to assist officials of The Upjohn Company in assembling a group of paintings and drawings to be considered for purchase for the company's new Home Office Building in Kalamazoo. They wish to have this group of works brought to Kalamazoo where they may be looked at in the building in which they shall be used. It is also their wish that individuals may have a choice of the works which shall be used in their own offices.

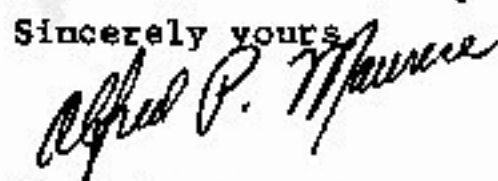
Enclosed is a list of works which we wish to include for consideration. Is it possible for us to borrow these works on approval for this purpose? The works will be picked up from your gallery and delivered to Kalamazoo by Hahn Brothers Warehouse in New York. We wish to have them picked up during the early part of June to be delivered here by June 15. We wish to hold the works for at least a month in order that they may be given due consideration, returning them to you in August. If your gallery is closed at this time can you tell us where the works may be returned and when?

In cases where a specific work listed has been sold or is not available but a comparable example of the artist's work is available, please make the substitution.

Will you please confirm the availability of these works in order that we may proceed with arrangements to have them picked up and delivered to Kalamazoo?

Thank you for your cooperation with us in this matter.

Sincerely yours,



Alfred P. Maurice
Director, Kalamazoo Art Center

nmw

Enclosure

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June 5, 1961

N. J. State Museum
Dept. of Education of New Jersey
State House Annex
Trenton 25, New Jersey

Attn: Accounting Dept.
Re: L P30-701 9/22/59

Dear Sirs:

We have your purchase order L P30-701 asking us to bill you for a silkscreen by Ben Shahn called WHEATFIELD that you received on September 21st, 1959.

After checking our records we have been unable to find any record of billing or payment. However, since we have had a temporary bookkeeper it is quite possible the records have been misplaced and we would therefore appreciate any information that you may have about this transaction. May we please ask you to send us our invoice number, date of payment etcetera?

Thank you for your kind cooperation.

Sincerely yours,

Irene Gruber
Bookkeeper

Deposited
11/30/59

7000

67.50

7518 91

forwarded to Trenton
25

May 25, 1961

Mrs. Margaret R. Fischer, Manager
Gallery 10
New Hope, Pennsylvania

Dear Mrs. Fischer:

I am sorry to be so persistent, but we do want to get our inventory checked early this year, and would therefore be grateful for your cooperation in connection with the Shahn prints as indicated in your letter of April 4th.

Sincerely yours,

RKH:gs

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 21, 1961

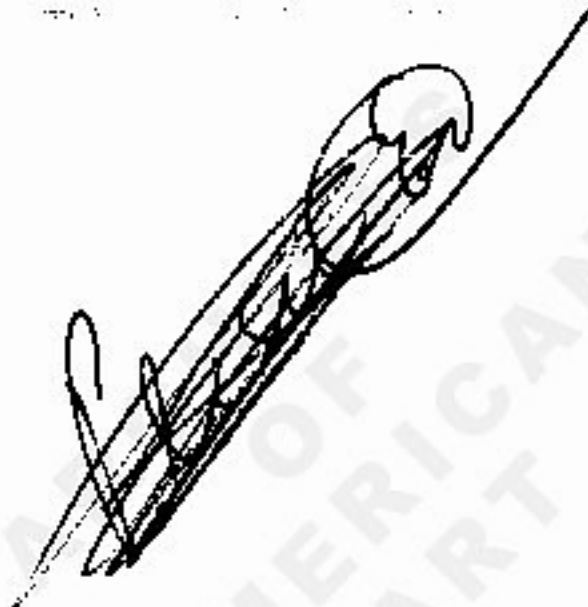
Dear Edith,

It was good seeing you yesterday.
The Gallery is sparkling.

I am enclosing two resumes.
If there are any interested people I will be
in New York until Tuesday evening, May 23 -
Care of Bailey, 310 East 39th Street N.Y. 18,
Telephone Murray Hill 6-2136. After that I
will be in Detroit at the American
Association of Museums conference from
May 24 through May 26th at the Statler-Hilton.

My family and I plan leaving Long Beach July 1st.
We will wend our way to the Eastern United States
via the Orient, the Near East and Europe.
I should have a job in the Fall to return to.

Best, and Thanks,
Jerry



June 7, 1961

Wichita Art Museum
619 Stackman Drive
Wichita, Kansas

Attention: Mrs. Schoenberg

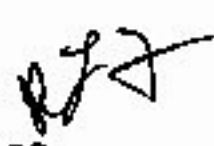
Gentlemen:

I had our porter check the shipping crate carefully,
and am happy to say that the small Dove was found
imbedded in the straw.

We are sorry to have caused any anxiety.

With all good wishes, I am

Yours sincerely,



Rufus Foshee

RF:gs

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purchaser is living, it can be assumed that the information
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FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

OLympia 2-1444

June 1, 1961

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith:

Sorry not to have written sooner, but I have had a little "meschegass" of my own during the last couple of weeks, which luckily, has turned out well. A little matter of loss of equilibrium with the first incident occurring while I was driving alone one night. Now, several days, spinal taps and skull X-rays later, I have a clean bill of health with just a few unpleasant minor nervous symptoms.

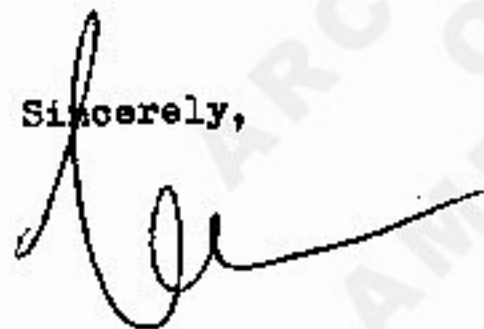
From looking over my records it does appear as if Lawrence tried to make me a gift of \$467.00. To make life easier for everybody, I am sending you my original invoices and statements from you, for you to check over. Please return them as soon as possible with whatever corrections are indicated.

As you know, I want very much to have the little Moore and want to make an offer of \$1000.00, which I hope will be acceptable to you. I very much appreciate your attitude in this.

I am coming to New York next week arriving Thursday, together with Jack Zajac who has been invited to an all expenses paid plus honorarium conference by the Ford Foundation. I will probably stay 7 - 8 days. It is our turn to go to the theater. Please drop me a line as to what you would like to see and what would be a good night for you.

Best regards,

Sincerely,



Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

FL:gn

encl.

Lectures

May 27, 1961

Miss Sally C. Tinkham
Grand Rapids Art Gallery
230 Fulton Street, East
Grand Rapids, Michigan

Dear Miss Tinkham:

Thank you for your letter, and for your flattering invitation.

Indeed I shall be very glad to have my name included in your lecture series for the Friends of Art in Grand Rapids. At the moment the gallery schedule for next season has not been completed, but if a specific date is urgent I shall send it on to you very promptly based on your deadline. Won't you please let me know at your convenience, including your preferences in subject or theme. I look forward to hearing from you.

Thank you for your attention to this matter.

Sincerely yours,
Sincerely yours,

EGH:gs

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Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 22, 1961

Miss Bertha von Moschzisker, Director
The Print Club
1614 Latimer Street
Philadelphia 3, Pennsylvania

Dear Miss von Moschzisker:

Since we are running very low on our supply of Ben Shahn's PATERSON, would you kindly return to us at your earliest convenience the print which you have on our consignment of October 26th, 1960? (No. 6).

May we also inform you of several price increases. New prices are as follows:

PHOENIX	\$ 45.00
PATERSON (6A)	75.00
SUPERMARKET (9A)	65.00
ALGERIAN MEMORY	50.00
PLEIADES	125.00

At the artist's instructions, may we state that under no circumstances are you to reassign the items received from us to any other institution.

Thank you for your cooperation.

Sincerely yours,

Gratia Snider
Secretary

June 7, 1961

Miss Catherine Carty
Elsie Dag
2132 Kalakaua Avenue
Honolulu, Hawaii

Dear Miss Carty:

Thank you for your letter and for shipping my purchases.

I have been waiting for your bill and hope you will send it on shortly so that I can take care of it before I leave for the summer - at the end of June.

Sincerely yours,

EGH:ga

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Eleanore B. Saidenberg (Saidenberg Gallery, 10 East 77th Street)
Robert Samuels, Jr. (French & Co., 978 Madison Avenue)

To date, \$2800 has been received and banked in the Madison Avenue Branch of the First National City Bank, Madison Avenue at 76th Street, in the Association's account.

The volunteer Board of Directors met on May 24, May 29, will meet June 6, and at similar intervals throughout the month of June, 1961. The Board determined to set up an office for the month of June in space donated by French & Co. on its premises at 978 Madison Avenue and hired Catherine C. Hemenway as Executive Director in order to proceed with the solicitation of membership and other matters in advance of, and in preparation for, the 1st Annual Meeting. Mrs. Hemenway is a former by-line journalist here and abroad, and a person well known to and well regarded by local, state and federal officials.

Because most of the Dealers close up shop during the months of July and August, it was determined to declare a moratorium during those months and proceed again in September in preparation for the 1st Annual Meeting in October, at which time it is hoped that the Association will have generated near-full membership; that it will establish a formal set of by-laws governing its operation; will have generated a budget adequate to the job before it; and be in a position to embark upon a

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May 23, 1961

Mr. Charles W. Ball
Eleanor Lemaire
29 West 57th Street
New York 19, N. Y.

Dear Mr. Ball:

I am very glad to give you the current market values
of the pictures listed below.

Ben Shahn	CYBERNETICS 1953	drawing	\$ 900.00
John Marin	MANHATTAN ROOFTOPS 1930	w/c	5000.00
Abraham Rattner	WINDOW CLEANER #7 1952	oil	3000.00

Sincerely yours,

EGH:gs

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE MINNEAPOLIS STAR AND TRIBUNE

JOHN COWLES
PRESIDENT

May 27
1961

*Filed stock
#9338*

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Mrs. Cowles and I will be happy to buy the
Marsden Hartley painting of the church for
\$4,800.

Please have it shipped to us at 2318 Park
Avenue, Minneapolis 4, Minnesota, at your
early convenience.

I would also appreciate your giving me
information as to the year it was painted
and any other facts you may have regarding it.

Also, thank you very much for sending me the
appraisal of the Epstein "Head of Kathleen."

With warm regards, I am

Sincerely,



John Cowles

JEFFERSON PLACE GALLERY

1216 CONNECTICUT AVENUE, N. W. WASHINGTON 6, D. C.

Dear Mrs. Halpert,

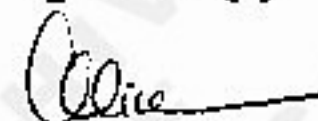
I enjoyed so much our visit the other day and particularly the small visit to your private apartment to see the paintings! It was a rare experience for me.

We had another meeting Sunday night and are sending to the Corcoran Board a suggested agenda for the coming years. We will have to wait until they have their meeting the 19th of June before we move in another direction. I related to my group the details of your wishes for the collections and they are all very anxious to see that it does have a home in Washington. I think our project will certainly get underway next year and I hope you do not have to make any quick decision.

If this is the place you have chosen it should be here and I think there is ^{enough} interest in the project to warrant your waiting.

In the meantime have a good summer and I will be in touch with you after the 19th of June.

Sincerely,



Alice M. Denney
Director

June 6, 1961

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DES MOINES ART CENTER

GREENWOOD PARK, DES MOINES 12, IOWA. CB 7-4408

May 24, 1961

Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

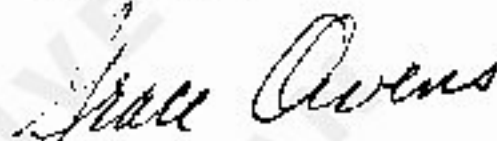
Dear Mrs. Halpert:

I am sending, under separate cover, the last of the Six Decades of American Painting catalogues.

Mr. Tibbs is out of town and will answer your letter upon his return.

I am sorry these catalogues have no outside covers - little did we know we would have use for every last one of them.

Sincerely,



Grace Owens
Secretary

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THE DOWNTOWN GALLERY 32 EAST 53 STREET NEW YORK 22, N. Y.

I have added the O'Keefe painting to my insurance policy YES.

Please remove glass X.

Please do not remove glass _____.

Lawrence H. Bloodel
Mr. Lawrence Bloodel

Baum

May 31, 1961

Dear Edith:

Since that committee is meeting tonight, I went back to the Jefferson Place Gallery today and got to meet Mrs. Denney. She is youngish and rather nice. I don't know how dynamic she is but she is aware of all the Washington undercurrents and generally seems to agree with opinions I know you have. For instance she was very indignant over the American Univ. situation and the way they sold their art and felt it should have been publicized. She doesn't want Corcoran to use its basement for the modern art etc. She is giving up her gallery in order to devote herself full time to this project and feels that her committee is a real good one. Dr. Eisenstein (Lewisohn's son in law) is on it. Is that a recommendation?

I don't know why she is giving up the gallery, as unless she has independent means (which I doubt), she must expect to get something other than glory out of this project. Incidentally as you must have gathered this is in a very nebulous state and at the moment they are still trying to work out something (a separate bldg. at Corcoran), but feel that a completely separate arrangement may be more satisfactory. However since they had started with Corcoran, they wish to give them a last chance before going into other plans.

individuals I stressed the fact that there should be ~~full~~ control of gifts & acquisitions (because as I looked around at the art in her gallery, I got worried) and the fact that the building should bear no name. She hopes to be in NY Friday and I said she should talk to you because you had plans all written out and this would be most helpful. I also told her how much you liked the ~~Gallery~~ Museum at Yale - which she had seen - and that it should all be simple. Anyhow I suggested that she call you Thursday, if she wants to see you Fri. as the gallery is closed Sat. and you leave Fri. evening for the country. So you will hear from her - if she can get up. I must have been there over an hour.

Just wanted you to have this background, in case she comes in. I'll see you Monday.

Nathaly

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POC
[Signature]

May 25, 1961

Mr. Walter Spencer Robertson, President
Virginia Museum of Fine Arts
Boulevard and Grove Avenue
Richmond 20, Virginia

Dear Mr. Robertson:

Please accept my belated thanks for your very kind invitation to the exhibition opening on May 12th. The invitation arrived while I was in Honolulu and I found it on my return on May 15th.

I was fortunate to be included on the catalogue list and can see how extraordinary an exhibition had been arranged, and certainly regret to have missed this important occasion. However I hope to be in Richmond some time in the near future, and look forward to the pleasure of meeting you.

Sincerely yours,

EGH:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 2, 1961

Dear Edith,

It seems that I sold one more of Shahn's SONG OF DEGREES than I ordered from you. The customer was in yesterday and I was embarrassed not to have it for him. Could you possibly spare one?

I expect to be in New York soon and will see you then.

My best,

Ben
L. Minski

DYKE AIR CONDITIONING CO.

HOME - COMMERCIAL - INDUSTRIAL

1165 BROADWAY

NEW YORK 1, N. Y.

MURRAY HILL 9-5170

6666 Air
Conditioning



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

May 22, 1961

Attention: Miss Irene Gruber

Dear Miss Gruber:

Thanks for your letter dated May 20th, 1961 and the enclosed check.

According your order we cleaned and checked the installed air conditioners at your premises. We completely cleaned entire machine, checked for loss of Freon, installed new filters and oiled motors. For this labor we charged \$ 7.50 for each the normally installed units. Total \$ 15.00.

The high above the back entrance door, transom installed Fedders unit due on falling debris, ice, snow etc., was badly beaten up, bended, frame and brackets twisted. Machine had to be taken out, frame, brackets repaired, painted and reinstalled again transom in window above door, using new panels (masonite). For this work our charge was \$ 45.00 as agreed with your Miss Halpert.

Since no charge was made for any repair work in the machinery, cooling system, performance or—as you said in your letter,—in proper functioning,—naturally we won't assume any responsibility for the future operation of your old equipment.

Yours truly,
DYKE AIR CONDITIONING CO.

A handwritten signature, possibly "G", with a long, wavy line extending from it.

In the twentieth century sculptors working in Maine include:

William Zorach
George Curtis
Clark FitzGerald
William Muir
Gaston Lachaise
Robert Laurent

Charles Gordon Cutler
Mike Nevelson
Roger Prince
Robert Cronbach
Oronzio Maldarelli
Charles Rudy

Dorothea Greenbaum
John Flannagan
Hunt Diederich
Jose DeCreeft
Milton Hebard
William King

Artists of a variety of modern movements closely associated with Maine include:

Rockwell Kent
Walt Kuhn
Jonas Lie
Maurice Sterne
Marsden Hartley
Niles Spencer
John Marin
Marguerite Zorach

Waldo Peirce
Edward Hopper
Henry Varnum Poor
Yasuo Kuniyoshi
Stephen Etnier
Andrew Wyeth
William Thon
Mildred Burrage

William Sherry
Vincent Hartgen
Willard Cummings
Sidney Simon
Denny Winters
Lawrence Sisson
Dahlov Ipcar
John Muench

Among the professionals who have come to Maine in the summer to paint and to teach are the following:

Max Weber
Leon Kroll
Bernard Karfiol
Peter Blume
George Biddle
Marjorie Ryerson
Edwin Dickinson
A. K. Cross
Alexander Bower
Malvin Albright

Manfred Schwartz
Karl Zerbe
Abraham Rattner
Walter Steumpfig
Xavier Gonzales
Sigmund Menkes
Helen Dickson
Jack Levine
Anne Poor

John Heliker
Reuban Tam
William Kienbusch
Ruth Gikow
Loren McIver
Kenneth Callahan
Alex Katz
Bernard Langlais

May 29, 1961

Mr. Sam Hunter, Director
Rose Art Museum
Brandeis University
Waltham, Massachusetts

Dear Sam:

During the past ten days since my return from Honolulu I have been gradually clearing my correspondence file largely during the evenings as the attendance has been really extraordinary. Boy am I glad that we are closing June 30th for a two months vacation and I look forward to the weeding and reading respites out in the wide open fields of Newtown, Connecticut.

In addition to the photographs I sent you on April 29th I have a group which have been ordered from the photographer. Do you want these sent on to you or have you enough material to work with? Do let me know.

As I received your signed delivery slip before the paintings were shipped to you, I would like to ascertain whether the Pierre Roy and the Halpert reached you and whether you have decided to add these to your collection. Please be perfectly frank about your decision. Also, have you given further thought to the exhibition of "American Art Before 1920"? The reason I mention this is based on the short period left between this letter and our closing date. Is there a possibility that you will be here before June 30th (we are closed on Saturdays during that month)? May I hear from you?

My very best regards.

Sincerely yours,

EGH:gs

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June 8, 1961

Miss Eva Ingersoll Gatling, Curator
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Dear Miss Gatling:

As you requested I am repeating the information listed in my letter of June 2nd. This is in connection with the Dove collage entitled SEA NO. 2.

When the picture reached us the glass was shattered; the gauze which was originally applied by Dove had shifted over a wide area; the paper bird had disappeared; and most of the sand had shifted as well, or just evaporated, as very little was left.

Because the collage was almost a monochrome it was impossible to photograph it properly, and the only record we have is what a number of us remember, but not well enough to suggest a correct restoration. Miss Margaret W. Watherston (restorer) did the best she could, but she could find no means of ascertaining the line of demarcation between the gauze and the base which held the sand, nor could she duplicate the paper outout which had been applied originally.

Under the circumstances it is impossible to offer the collage as an original work by Arthur Dove, and therefore we feel that the estate should be compensated for its entire value less the 25%. Thus our claim will be \$1500.00 plus Miss Watherston's bill which was \$40.00.

Also as I mentioned in my previous letter, the Museum of Modern Art has requested a substitute for SEA NO.2 as it no longer fits into the exhibition for which William Seitz had selected it.

Best regards.

Sincerely yours,

EGH:gs

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May 31, 1961

Mr. Norman A. Geske, Director
University of Nebraska Art Galleries
Lincoln 6, Nebraska

Dear Mr. Geske:

I enclose five photographs for you (with our bill).

Please note that the C. S. Price painting is in the
collection of Dr. Hugo Cardullo, 8 Tilley Avenue,
Pompton Plains, New Jersey.

Sincerely yours,

John Marin, Jr.

JM:gs

note to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 22, 1961

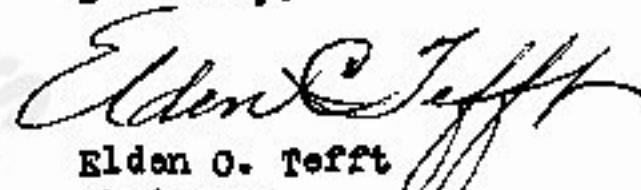
The Downtown Gallery
32 East 51 St.
New York 22, New York

Gentlemen:

Perhaps you would be able to inform me of the address of one of your recent guest exhibitors, Alfred Duce, as I am interested in inviting him to be a participant in the Second National Bronze Casting Conference.

Thank you for your attention.

Sincerely,


Elden O. Tafft
Chairman

Second National Bronze Casting Conference
Sculpture Studio
Bailey Annex

May 25, 1961

Miss Emily S. Nathan
250 West 57th Street
New York 19, New York

Dear Emily:

Forgive me for being so slow on the trigger, but you may have heard that I had been ill and that I followed up with a wonderful vacation in Honolulu. Now I can give you the information you requested or part of it.

Unfortunately I have no idea about the values now current in connection with the work of James Young, Rivera, and Art Young, but am listing below the figures on the two pictures which were acquired through us.

Ben Shahn	drawing	8 x 10"		\$ 300.00
Tseng Yu-Ho	GRISAILLE		1958	\$ 550.00

Come in and see the three new Tseng Yu-Hos. That gal is really quite extraordinary - and it is also so nice to visit with you.

Best regards.

Sincerely yours,

EGH:gs

ART DEALERS ASSOCIATION, INC.
978 Madison Avenue
New York, 21, New York

RH 4-8775

June 6, 1961

Proposed Agenda:

- 1) approve minutes of Meeting, May 29, 1961
- 2) sign waiver of notice of Meeting, May 29, 1961
- 3) further planning with respect to membership
 - a) reports on solicitation of Charter Members
 - b) consideration of application form for broader solicitation
- 4) appointment of an Executive Committee to act for the Board of Directors when the Board is unavailable
- 5) selection of an Accountant
- 6) report on Insurance Program; Bulk Advertising possibilities
- 7) all other business that may legally come before the meeting.

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CU - Mr. J. B. Slater

May 22, 1961

CU - Warren N. Robbins

CU'S ROLE IN THE VISUAL ARTS

Although many matters concerning the visual arts are referred to the Office of Assistant Secretary for Educational and Cultural Affairs, there is no single individual assigned to it with special responsibilities and competence in this broad area. The Department's Advisory Committee on the Arts, nevertheless, passes judgment on U.S. international programs conducted for the most part by USIA and its overseas USIB outlets, and makes resolutions concerning the visual arts.

It is recommended that a position of Special Assistant for Visual Arts be created in the Office of Assistant Secretary. The incumbent of this position would have the following principal functions:

1. Advise the Assistant Secretary on all matters pertaining to the visual arts.
2. Carry on close liaison with the USIA Fine Arts and Exhibits staff, be fully apprised of Agency policies and programs and serve as coordinator for CU and ICS programs in this field.
3. Handle Departmental and White House requests having to do with the visual arts which come to CU for action.
4. Be the Department's staff representative for the Advisory Committee working in close cooperation with and under the general supervision of the staff director of the parent U.S. Advisory Commission on Educational Exchange.
5. Work closely with and assist special task groups on the fine arts.
6. Represent CU and work together with officers in other divisions of the State Department on any future plans and programs designed to procure original art works for use in the Department and at overseas posts.
7. Submit proposals and initiate projects designed to have

CU/



Print

Dear Edith -

Greetings! I'm sorry I missed you that day.

The Davis painting I was thinking of selling is one that you sold me many years ago - a small seaside scene. You probably have a record of it. I was wondering if it would bring enough to make it worthwhile selling. It would be hard to go about town with a painting under my arm, but I could drop in on you & discuss it on one of my trips to town. It would be good in any case to see you again.

All best
Bill Steig

Went
garden
house
6/5

June 2, 1961

Dr. Werner Hofmann
Museum des 20 Jahrhunderts
I. Minoritenpl. 5
Vienna, Austria

Dear Dr. Hofmann:

At the moment we have very few paintings on hand by Ben Shahn, and since these are to be included in a special exhibition relating to a single theme, BIKINI, the exhibition to be held at this gallery in October, 1961, I doubt that they will be available for Vienna in the summer of 1962. I am quite sure that they will all be sold by then. However, I am enclosing three photographs which incorporate information as to size (in inches), medium, and price. This will give you an idea of the price range of his work in the large dimensions.

However, Shahn is planning to remain in his studio all summer and I am sure that he will complete additional paintings, some of which we can hold for your consideration, withholding them from public exhibition here. If October will not be too late for your plans I can send the new photographs at that time. If he has any watercolors completed by then they will be listed at lower figures - the traditional variation in pricing the two media, tempera and watercolor.

A large retrospective exhibition of Shahn's work is scheduled for the Stedelijk Museum in Amsterdam as of December, 1960, and it is possible that this exhibition will be scheduled by the Modern Museum to other parts of Europe. I can advise you when I get the information from the Museum.

Would you be good enough to return the photographs when you are through with them? Thank you for your courtesy.

Sincerely yours,

EGH:gs
encl. 3 photos

From That Day On
We Did Not Know What Happ'd
Man of half Timers — 10,000.
Hester — 5500.

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WITTE MEMORIAL MUSEUM

3801 BROADWAY

BRACKENRIDGE PARK

SAN ANTONIO 9, TEXAS

TELEPHONE: TAylor 6-0647

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 2, 1961

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you very much for your information pertaining to Russian art exhibitions. You have advised us of exactly what we needed to know: your opinion of the art itself and judgment about the complications in trying to obtain it. I believe that we have a copy of the Life Magazine which pictured the abstract paintings, so you need not take any more of your time to look this up for us.

We are very appreciative of your consideration in advising us, and I believe that we will simply have to drop the idea of bringing in a show of Russian painting this year.

Yours truly,

Martha Utterback

Martha Utterback
Curator of Art

The Minneapolis School of Art

200 East Twenty-fifth Street, Minneapolis 4, Minnesota

Telephone: Federal 8 8759

a program of liberal and studio arts leading to the bachelor of fine arts degree: founded in 1896



office of the director

May 24, 1961

The Downtown Gallery
32 East 51st Street
New York 27, New York

Gentlemen:

The painting, Landscape with Brook, has arrived.
I am very pleased with it.

There seems to be no signature on the painting
and no way of identifying it. This would be
important, for instance, in case of my decease
so that the Estate would be able to make proper
disposition of the painting. Please send me
verification. This should include the date of
the painting.

I am enclosing my first check.

Sincerely yours,

W. B. Bryan

Wilhelmus B. Bryan
Director

WBB:bf
enclosure

Castelli
Emmrie

Art Dealers Association, Inc.
(in formation)
May 24, 1961

4 PM
Monday

Proposed Agenda

- 1) signing certificate of incorporation
- 2) appointment of committees:
 - a) Membership and Eligibility
 - b) Bylaws and Ethics
 - c) Finance
 - d) Government Affairs
 - e) Publications and Public Relations
 - f) Nominating Committee
- 3) determination of list of dealers to be solicited (if voluntary Board chooses to constitute itself as the Membership and Eligibility Committee)
- 4) determination of content of Membership Application Form (if voluntary Board chooses to constitute itself as per item 3)
- 5) authorization of salary of Executive Director
- 6) authorization of office expenses:
 - a) telephone installation
 - b) letterhead
 - c) preparation of letter for general distribution: printed, offset, or original typescript
 - d) printing of Membership Application Forms
 - e) typewriter: purchase, rental, loan
 - f) sundries: paper, pencils, paper clips, etc.
 - g) answering service (at \$15 per month)
- 7) choice of bank, determination of signatures to be required for deposit and withdrawal
- 8) determination of accounting procedures
- 9) set date for meeting of voluntary Board following filing of certificate of incorporation to ratify above for official minutes, and to sign bank forms.

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May 29, 1961

Mrs. Burton Tremaine
99 Center Street
Meriden, Connecticut

Dear Mrs. Tremaine:

In response to your request I am listing below the current insurance values of the paintings you purchased from this gallery.

Ralston Crawford	LIGHTS IN AN AIRCRAFT PLANT	\$3500.00
oil	1945	
Stuart Davis	COMPOSITION 1863	1200.00
gouache c.1930	20½ x 28"	
Stuart Davis	FOR INTERNAL USE ONLY	8500.00
oil	1945 45 x 28"	
Yasuo Kuniyoshi	PICKING HORSES	4000.00
oil	1937 15½ x 11½"	
John Marin	A STREET SCENE	6500.00
w/c	1928 26 x 21½"	
Charles Sheeler	ON A THEME OF FARM BUILDINGS	5000.00
tempera	1947 19 x 25"	

I am curious about the Georgia O'Keeffe painting, and would like to ascertain what disposition has been made of this. Won't you please let me know - and I hope that you will come to pay us a visit when you are next in New York.

Sincerely yours,

EOH:gs

May 25, 1961

Mr. Paul Leach
Union Commerce Building
Cleveland 14, Ohio

Dear Paul:

After a number of trips lecturing and vacationing I am finally settling down to my correspondence.

The two Constantin Guys are being shipped to you as you requested. I believe I advised you that the market for small examples even by the top artists has not been a favorable one during the past two or three years, and certainly the auction risks are tremendous under the circumstances. I never felt that the offers were adequate, and I did not think you wanted to go to the expense of having these shipped abroad where the market is much more advantageous today.

In any event it was good to hear from you and I do hope that you will have occasion to be in New York in the near future. It will be so nice to see you.

Sincerely yours,

EGH:gs

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May 27, 1961

Mr. William E. Scott
6100 Curzon
Fort Worth, Texas

Dear Mr. Scott:

Several days ago I received a note from Mr. Entenmann advising me that you had acquired a very important late example of John Marin's painting, and at his suggestion I am now enclosing our invoice for SEA PIECE, 1951.

Needless to say I am very pleased that you have added this picture to your collection, and hope to get down to Fort Worth after we reopen the gallery following the July and August vacation. It is always a pleasure to see you.

My very best regards.

Sincerely yours,

EGH:ga
enclosures

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June 8, 1961

Mr. Lawrence H. Bloedel
P. O. Box 390
Williamstown, Massachusetts

Dear Mr. Bloedel:

Thank you for your letter and the check. A receipted invoice is enclosed as you requested.

I hope to see you and Mrs. Bloedel before June 30th when the gallery closes for the summer months. Best regards.

Sincerely yours,

EGH:gs
enclosures

P.S. Mr. Brown brought in some snapshots and asked me to forward these to Mrs. Bloedel who was interested in having O'Keeffe and your painting for her records. It is too bad that the photos were not more successful.

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June 5, 1961

Mrs. Edward Stainbrink
509 Prospect Boulevard
Pasadena, California

Dear Mrs. Stainbrink:

Thank you for your letter.

We are sorry that we have no reproductions of works by O'Keeffe, but I would suggest that you contact The Whitney Museum of American Art, 22 West 54th St., New York, N. Y. Also the Museum of Modern Art might have some. Their address is 11 West 53rd St., New York, N. Y.

Sincerely yours,

Gratia Snider
Secretary

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is to be published 60 years after the date of sale.

go write Clie.

May 22, 1961

Mr. Boris Mirski
114 South Street
Medford, Massachusetts

Dear Mr. Mirski:

The exhibition at the Art Institute of Chicago will be over on June 4th and we wonder where you would like to have the Duca ADAM sent at that time.

Would you please let us know so that we can send instructions to Chicago?

Best regards.

Sincerely yours,

Gratia Snider

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ART DEALERS ASSOCIATION, Inc.
978 Madison Avenue
New York, 21

RH 4-8775

June 1, 1961

Dear Mrs. Halpert:

The Board of Directors of the Art Dealers Association, Inc., will meet at 5:00 (promptly, it is hoped), Tuesday, June 6, in the Board Room at the City Investing Company, 980 Madison Avenue.

The agenda will consist of:

- 1) further planning with respect to membership
- 2) directives to staff
- 3) appointment of an Executive Committee to act for the Board of Directors when the Board is unavailable.
- 4) all other business that may legally come before the meeting.

Enclosed are a variety of papers for your immediate consideration: alphabetized lists, a breakdown on who has offered to approach whom as determined at the meeting of May 29, and some copies of the three-page letter on the Association for the consideration and edification of anyone to whom you may wish to show it. Please, see or speak to those whom you have offered to approach at your earliest possible convenience.

Promptness at the Tuesday meeting is being especially urged because Mr. Samuels has learned that he has a meeting at 5:30 with the Executive Committee of the Art and Antique Dealers Association and it is his hope to attend substantial portions of both meetings.

Very sincerely,

Catherine C. Hennessey
Catherine C. Hennessey
Executive Director

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June 2, 1961

Mr. Thomas S. Tibbs, Director
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Dear Tom:

As I wrote you some time back, the Arthur Dove collage entitled SEA NO.2 reached us in very bad state. Glass was broken, the gauze shifted, the paper bird disappeared, and most of the sand shifted over the entire surface, or whatever was left of the sand.

Miss Watherston had this picture for some time and reapplied the gauze as best she could. But of course with no photographic record to refer to could not cut out and replace the flying gull, and could not figure out the line of demarcation between the gauze and the base which held the sand. Thus I am at a loss about what to do about the situation, recognizing the fact that it is no longer a complete Dove as he intended it. The only thought I have is that your insurance company might agree that the picture now represents a total loss and would make good the 75% of the selling price listed, plus the inadequate repair by the restorer. Do you think that I should send in a claim immediately or have you any other recommendations? I do hate to bother you with this, but I do have a responsibility to the Dove estate. Incidentally this is one of the two collages by Dove selected by Bill Seitz for his show at the Museum of Modern Art and I know that he too will be disappointed. Such is the way of express transportation. The remaining Dove collage which is to go to the Museum will be brought over by me personally in a foam rubber container and I will watch my step crossing the streets enroute to 53rd Street. This exhibition business has really become a menace to art and maybe the old boy Stieglitz was right when he refused to lend for exhibition and responded to any complaint by saying "if you want to see Notre Dame you go to Paris". On the other hand it sure gives a great break to all the restorers who now charge such fabulous prices and write articles at high fees as well as deliver lectures condemning modern art and the materials used.

And so now that I have completed my soliloquy, do write to me

(more)

Not to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 31, 1961

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CHARTER - IN

Bergelicht
Castelli
Contemporaries
Cordier-Warren
Downtown
Tibor de Nagy
Emmerich
French & Co.
Janis
New
Mayer Gal.
Saidenberg
Willard

Eggelston

CHARTER - TO BE INVITED

Alan
Peter Deitsch
Durlacher
Rose Freed
Gerson
Martha Jackson
Konor
Koots
Kraushaar
Pierre Matisse
Milch
Betty Parsons
Perls
Stable
Viviano
Wise

LATER

A. C. A.
Herschel Adler
Aquavella
Barrone
Carrairs
Chalette
Cober
Davis
Delacorte
Duveen
Este
Far
Feingarten
Findlay

LATER - (cont.)

Franklin
Graham
Grand Central Moderns
Stephen Kahn
David Herbert
Iolas
Isaacson
Kasser

C ✓ Knodles
Landry
Lefebvre
Albert Loeb
Meltzer
E ✓ Midtown
Nivens
Nordness Gal.
Peridot
Poindexter
Radich
Rehn

C ✓ Paul Rosenberg
Rosenberg & Steibel
Sam Salz

C ✓ Bertha Schaefer
Ely See
Seligmann
Silberman
Simpson
Slatkin
Staempfli
Thannhauser
Weitzner
Wildenstein
World House
Kennedy
?????????

Blunka
Carlebach
D'Arcy
Elkon
Furman
Hammer
Heremansk
Jacques Lindon
O. T. Loo
Lubin
Schoeneman
Seiferheld
Small
Stolper

Alan Stone
John Wise

Kleiman

Handwritten signatures:
G. Bailey

F. Navas
ESTATE OF LOUISE C. MURDOCK
MURDOCK BUILDING
111-115 EAST DOUGLAS AVE.
TELEPHONE AM 2-1986
WICHITA, KANSAS

316 E. 66 Street
May 23 1961
M. J. 21

Dear Edith:

I trust that Hawaii did you good.

Thank you very much for the appraisal figures.
I am glad that I was able to acquire works of
art before the climbing costs.

Either you or I or both of us omitted
two paintings from the list.

Sheeler - Skyline

Mavin - The Fog Lifts 7500

Will be glad to know the re-attribution
of the "N.Y. Squire". I like him. Maybe
"Wichita" will, if a name can be attached
to the picture, that Wichita might find in
print!

Sincerely Yours
Elizabeth

June 2, 1961

Mr. William C. Seitz
Associate Curator
The Museum of Modern Art
New York 19, New York

Dear Bill:

Thank you for your explanatory letter in connection with your exhibition "The Art of Assemblage".

The forms have been filled in detailing the materials used on the two Doves. However, the one entitled THE SEA NO.2 was returned to us from an exhibition with the glass utterly shattered, and I am afraid that the restorer was unable to reassemble it properly since the paper bird was pulled off and the sand disappeared entirely. If you have a minute why don't you drop in to look at it in its present state? THE CRITIC is in excellent shape with the hat slipped back into the original slot. I recall that you were very much interested in the fascinating TEN CENT STORE, and when you come in you might perhaps consider that as a substitution in the event that you cancel out on THE SEA.

Meanwhile I am listing the photographer and number relating to THE CRITIC so that you may arrange for the prints.

Oliver Baker - No. 18-607

And so I look forward to seeing you shortly. We are closing for the summer on June 30th and on Saturdays in the month of June. Pretty soft, eh?

Sincerely,

EGH:gs

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GALLERY 10

VOLUNTEER 2-24111
NEW HOPE PENNSYLVANIA

27 May 1961

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

Please find enclosed a check for \$99.00 which covers our payment for the silk screen print "The Mask" by Ben Shahn. The check was lying on my desk awaiting a covering letter when yours arrived.

Thank you for your patience; may I impose upon it a little longer? Two clients were interested in "Pleiades" and both have postponed their trip to New Hope due to the miserable weather we have been having. I hope they will find clear skies and warm weather very soon.

Looking forward to a favorable reply,

Cordially yours,

Margaret R. Fischer
Margaret R. Fischer (Mrs.)
Manager, Gallery 10

enc.
pif

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 7, 1961

Mr. Sylvan Lang
1540 Milan Building
San Antonio 5, Texas

Dear Sylvan:

I cannot tell you how pleased I was to hear from you - finally. Frankly I was disturbed as I had heard indirectly that you had not been feeling well. In any event you must be feeling chipper according to the tone of your letter.

Indeed you have every reason to be very proud of the great art event which was perpetrated in San Antonio. Three cheers!

Of course you know how pleased I am always to see a community take care of its own artists. As a matter of fact this might be a good story for Time Magazine which I think is contemplating something along these lines on a general basis. Why don't you have a member of the committee send the clips, the publicity release, etc. to Bruce Barton, Jr.?

I do wish that you and Mary would come to New York soon and in this instance would let me know in advance so we could celebrate appropriately. Do it soon though as the gallery closes on June 30th for the two summer months. My best regards.

Sincerely yours,

EGH:gs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

GOLDEN



PRESS inc.

PUBLISHERS

630 Fifth Avenue, Rockefeller Center, New York 20, Circle 5-6400

Date: May 24, 1961

The Downtown Gallery
32 East 51st Street
New York, New York

We would like to obtain non exclusive world reproduction rights to certain photographic material for use in THE GOLDEN ENCYCLOPEDIA OF ART.

We wish to obtain rights to the following photographic material:

Credit
Lines:

Troubled Man, by Ben Shahn

Downtown Gallery, N.Y.

TOTAL: 1 black and white photograph

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- () Original photographs will be returned after processing.
have sent
(xx) We ~~would request~~ your reproduction fee of \$ 50 per unit.
(xx) The original photograph will remain the property of Golden Press, Inc.

Kindly sign both copies of this form, granting these rights to Golden Press, and verifying the description and credit line for each object. Please return the original to us. The second copy is enclosed for your files.

RIGHTS ABOVE ARE GRANTED HEREWITH:

Thank you.

GOLDEN PRESS, INC., Publishers

(signature)

(representing) (today's date)

Ann C. Myers

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

RICHARD E. SHERWOOD
SUITE 800
423 SOUTH SPRING STREET
LOS ANGELES 13, CALIFORNIA
MADISON 4-2811

May 29, 1961


Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert,

I will be in Washington on business next week and hope to get up to New York on Saturday, June 10 and remain there until Monday, June 12.

We are still anxious to "trade up" our Stuart Davis for one of his larger works. Hence, I would much appreciate your getting together as many Davis' as possible for me to look at on the 10th and 12th.

Sincerely yours,


Richard E. Sherwood

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May 21, 1962

Mr. Boris Minski
166 Newberry Street
Boston, Massachusetts

Dear Boris:

At the last meeting of The Art Dealers Association of America, I proposed you for membership in the Association, and the Membership Committee suggested that I write to you directly as to whether or not you would like to join this organization.

If so, would you please communicate with Mr. Gil Edelson, who is associated with the attorney for the organization, Mr. Ralph Colin, 575 Madison Avenue, New York 22, New York.

I hope you accept the invitation, as I feel strongly that we need all the strength possible to make it a growing concern, and that it should be spread on a national basis.

Sincerely yours,

EOH:jw

- ...bulk advertising arrangements
- ...legislative matters of concern to Art Dealers (real estate variances, excise taxes, possible restrictions on the Use of U. S. currency abroad, etc.)
- ...establishment of central files on credit ratings for the information of associated dealers; stolen art objects; and forthcoming events.

The Association will, in all probability, undertake the publication of a periodical journal for the useful exchange of information and notice of events of interest to Associated Dealers, including all such matters as the above.

The Association is already investigating the possibility of group insurance rates for associated dealers and bulk advertising arrangements.

fr. artists misc.

May 23, 1961

Mr. James D. Randall
661 Beechwood Drive
Westwood, New Jersey

Dear Mr. Randall:

Thank you for sending us the photographs.

Several years ago we discontinued making any additions to our roster, and therefore would not be in a position to consider the idea of an exhibition nor an association. Since there are more than three hundred galleries in New York today I am sure that you will have no difficulty in carrying out your plans.

The photographs are enclosed as you requested.

Sincerely yours,

EGH:gs
enclosure

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THE UPJOHN COMPANY

FINE PHARMACEUTICALS SINCE 1886

KALAMAZOO, MICHIGAN

May 25, 1961

Downtown Gallery
32 East 51st Street
New York, New York

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Stuart Davis

X

"Study for 'The Paris Bit'" #118

~~Ways & Means~~ #115

1960

9500

Marsden Hartley

X

"Church at Headridge #2"

"Prayer on Park Avenue"

~~New Mexico Landscape~~

Lost Country - Petrified Sand Hills 1932 3000.

3800.

John Marin

X

"Seascape, Maine" #31/07

5000.

Georgia O'Keeffe

✓ "Dark Tree Trunks" #282 1950 8000

✓ "Black Hills and Cedar" #266 1941 5500.

~~"Mountains and Lake"~~ from recent show

Joseph Stella

Charcoal

✓ "Pittsburgh Night" drawing DG 1920 1400 2200 1800.

Max Weber

✓ "Acrobats" #69 1946

13,500

✓ "Mexican Jug" #40 1951

6500

Ben Shahn

~~Post and Chais Day~~
2 Lithographs, representative
2 Paintings,

Disturbed Man #471
1960 700

Harpie

#129 1951 Gouache

2500.

Abraham Rattner

2 Paintings, representative

Lake Landscape 53/03

3800, 4800

Farm Fig. 55/07

2800, 3400

Supermarket
Route & Mileage

DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

June 6, 1961

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

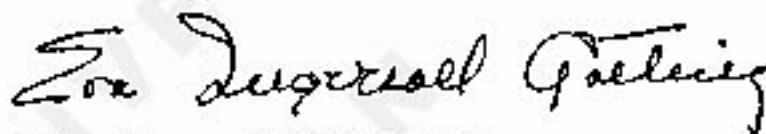
Dear Mrs. Halpert:

Tom has shown me your letter of June 2nd with reference to the damage to the Arthur Dove collage "Sea No. 2". I have checked with our insurance adjuster who tells me that the proper procedure is to send us a statement of the description of your claim, as you did in your letter, and give us the amount of your claim including the restorer's bill.

We will make every effort to see that the necessary inspection takes place before June 30th when the Gallery closes.

With kindest regards,

Sincerely yours,



Eva Ingersoll Gatling
Curator

EIG/as

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POST CARD

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, 22, N. Y.





GREAT NECK PUBLIC SCHOOLS

345 Lakeville Road, Great Neck, New York

HUster 2-8650

John L. Miller, Superintendent

DAVID RAUCH, Director
THE ADULT PROGRAM

May 31, 1961

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

We are planning a three-session series on "Major Influences in Contemporary Art" for the Fall semester of our Adult Program. The Fall series is one part of a two-year program, designed to interest laymen in the community and to help them get a better picture of what is going on in art today. The meetings will be held at the South Senior High School in Great Neck from 8 to 10 pm.

The second symposium, scheduled for Monday evening, November 6, will be on the role of the private gallery. As one of the gallery people who has been a major influence on current art, we should like to invite you to appear on the program.

Each of the participants is being asked to prepare a presentation of not more than fifteen minutes as the opening part of the discussion. The panelists will then be able to discuss among themselves some of the points raised, before the adult students have an opportunity to enter in.

As you may know, we have developed a program in fine arts that we think is quite outstanding. Such people as Fairfield Porter, Larry Rivers, Alfred Leslie, Helen Frankenthaler, Louise Nevelson, David Slika, and Grace Hartigan, have been on our faculty. These people have helped create an interested citizenry.

I am enclosing a biographical form that will assist us in writing up the series. We should appreciate your returning it to us as soon as possible with what we hope will be your acceptance.

Mrs. Shirley Gorelick, a local artist who is helping us arrange the series, will be contacting you soon by telephone to answer any questions you may have. You can telephone me at the above number if you prefer.

Sincerely,



David Rauch

DR:lm

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THE MUSEUM OF MODERN ART

NEW YORK 19

DEPARTMENT OF PAINTING AND SCULPTURE

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

June 8, 1961

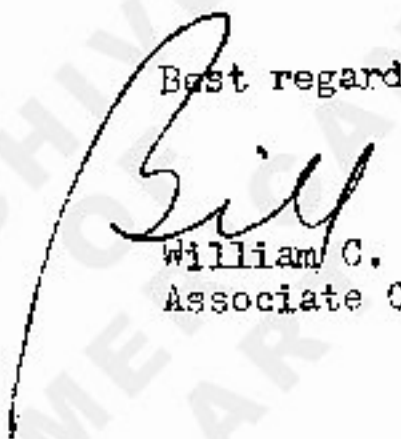
Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith,

I have been struggling with space problems in connection with the Assemblage show so, if we do not use The Sea No. 2 as it is in its present condition, I do not think I shall substitute another piece, even the Ten Cents Store.

I hope to drop in some day before you leave, at any rate.

Best regards,


William C. Seitz
Associate Curator

WCS:tv

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May 29, 1961

Mrs. B. J. Sampson
7000 N. Barnett Lane
Milwaukee 17, Wisconsin

Dear Mrs. Sampson:

Upon receipt of your letter I assumed that you would consider your request to us binding. However, it occurred to me that it might be advisable to let you know that we have set aside the Ben Shahn painting entitled THE CLOWN for your further consideration, and will hold it until Mr. Sampson calls at the gallery and reports your joint decision about the acquisition of this outstanding example of the artist's work.

I look forward to his visit before the 15th of June. Incidentally the gallery closes on the 30th of that month and will not be open until after Labor Day. This is our annual vacation. I hope that you and Mr. Sampson will call again in the fall whether or not you decide on this painting.

Sincerely yours,

EGH:ga

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

May 25, 1961

Miss Paula R. Kloster
Curator and Professor of Art
Arizona State University
Tempe, Arizona

Dear Miss Kloster:

On my return from a much-needed vacation I discovered that the photographs of the folk art watercolors had not been forwarded to you as I had promised. The person who was here temporarily to help out during my absence was under the impression that you would send a list of the artists in the contemporary field and held up the other material. Have you decided on the artists you would like to consider? I promise that I will get the material off to you immediately on receipt of your reply. Please forgive me for the delay.

Sincerely yours,

EGH:gs

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

week-end and awaiting your
decision on the two Charcoals.

I am Sincerely,

Bea Efford

June 7, 1961

Mr. Mel C. Carney
Assistant Vice President
The First National Bank of Chicago
Chicago, Illinois

Dear Mr. Carney:

Thank you for your letter.

I am very pleased that you plan to be in New York and hope that your stay will be longer than Saturday, June 17th. During the month of June the gallery is closed on Saturdays and of course Sundays. Can we possibly make the engagement for Friday before 3:00 PM?

I look forward to meeting you.

Sincerely yours,

EGH:ga

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 21, 1961

ART DEALERS ASSOCIATION, INC.
978 Madison Avenue
BH 4-8775

The Art Dealers Association, Inc., a non-profit membership corporation, was incorporated under the laws of the State of New York on May 26, 1961.

More than 20 leading art dealers, meeting at the invitation of Robert W. Dowling in the Board Room of the City Investing Company, 980 Madison Avenue, on May 17, 1961, took decisions to incorporate; to name a volunteer Board of Directors to act as the incorporating group and to conduct business for the Association until, and in preparation for, a 1st Annual Meeting at a date to be set by the Board in October, 1961; and agreed to make loans to the Association-in-formation of \$200 each to be credited against dues when set in October, 1961.

The following are members of the volunteer Board of Directors who will serve until the 1st Annual Meeting:

Grace Borgenicht Brandt (Grace Borgenicht Gallery, 1018 Madison)
Leo Castelli (Leo Castelli Gallery, 4 East 77th Street)
Andre Emmerich (Andre Emmerich Gallery, 17 East 64th Street)
Edith Gregor Halpert (Downtown Gallery, 32 East 51st Street)
Dan Rhodes Johnson (Willard Gallery, 23 West 56th Street)

May 23, 1961

Mrs. Roy G. Maxey
Administrative Secretary
The Boise Art Association
P.O. Box 1505
Boise, Idaho

Dear Mrs. Maxey:

The O'Keeffe exhibition of recent paintings closed on May 13th. A good number of paintings were sold from this exhibition and have been delivered to the new owners. Thus it would be impossible to reassemble them for exhibition.

I am sorry we cannot cooperate with you.

Sincerely yours,

EGH:ga

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May 26, 1961

Miss Martha Utterback
Curator of Art
Witte Memorial Museum
3801 Broadway
Brackenridge Park
San Antonio 9, Texas

Dear Miss Utterback:

As you were advised by my secretary, I was away on a trip and stayed longer than I had expected. This explains the delay in my reply.

I am afraid that I cannot be very helpful to you in relation to your idea of an exchange exhibition. While I went into this problem pretty thoroughly during my two visits to Russia, I got very little satisfaction despite all the courtesies extended to me by the powers that be in Moscow. First of all the art which is officially recognized in the Soviet Union is so utterly bad from my point of view - and I am referring to the contemporary work shown - that I doubt whether you would be interested in exhibiting it in San Antonio. The paintings and sculpture which are of better quality will not be released or, to be more exact, were not released in 1959. All in all there are so many bureaus one would have to work with both there and in this country, that I think it is hardly worth while to make the effort in view of the quality of the work involved.

There may be some Russian paintings of recent vintage in this country, but I have no accurate knowledge of them. You might get in touch with Life Magazine which reproduced some of the abstract art. When I have a moment I shall go through my files and give you the date of the article. Again, I am sorry to be of so little use to you in this connection.

Sincerely yours,

EGH:ga

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June 5, 1961

Boris Mirski Art Gallery
114 South Street
Medford, Mass.

Dear Boris:

The attached statement explains the debits and credits and balances our mutual accounts completely.

Two weeks ago we sent you a check for the two stolen sculptures by Dada and we are not including this item. Unfortunately the character who bought the HELL HINGLES decided to return it and I am therefore returning it to you via Boston truck.

I look forward to seeing you but do let me know when you plan to come in as the Gallery is now closed on Saturday as well as Sunday and I am doing a lot of hopping around.

My best.

Sincerely,

ig/EGH
encs

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PK
Write
suggested. the
get C. L. Hardy
entirely
John A. Hardy
Adm. Assistant
Post. 4

417 Newton St.

Farmont, W. Va.

May 25, 1961

Downtown Gallery
New York.

Dear Sirs:

I am a graduate student at West Virginia University and working on research concerning the American Primitive Painting. Any information that you may have such as data applicable to the Primitive Folk artist in America, please inform me. I am collecting reproductions or small prints of the ^{oil} paintings. Let me know the cost of these and other items pertaining to the primitive that is on catalog. Thank you.

Sincerely yours,
Teresa M. DeVito

Handwritten signature: KMacD

KENNETH MACDONALD
EDITOR

THE REGISTER AND TRIBUNE
DES MOINES 4, IOWA

June 6, 1961

Dear Mr. Marin:

It was my intention to return the Ben Shahn silkscreen, MASK, along with the PORTRAIT by Max Weber.

As I mentioned in my telegram, the packing and shipping were handled by Miss Eva Gatling, curator at the Des Moines Art Center. Miss Gatling tells me that the Shahn silkscreen and the Max Weber PORTRAIT were packed in the same crate. She said she placed the Shahn print on top of the Weber and under the brace.

If the picture is missing I will notify my insurance company, but before doing so I will appreciate it if you will check and see if the silkscreen can be found in the crate.

Sincerely yours,

Handwritten signature: Kenneth MacDonald

KMacD:mp

Mr. John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York 22, New York

Handwritten initials: BLD

Handwritten note: Marin w/c 39/11

Handwritten note: Kuhn lth

Handwritten note: Kunisochi lth

Handwritten initials: RZ

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

The Art Dealers Association, Inc., state our policy urging that members of this Association and producing artists help eliminate these abuses and their ill effects by:

- 1) withholding contributions of art works from unbusinesslike selling by charitable organizations at less than fair market value, and if desired by substituting cash contributions; or
- 2) conditioning consignment to charities of art works, which the contributor owns, upon announced reservation as to prices or upon announced upset prices, having reasonable relation to fair market value.

Our basic purpose is to inform all concerned that businesslike merchandising can be applied to charitable as well as to non-charitable selling. Firm or flexible prices, fairly reflecting market value, can and should be announced by owners in either case.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Thomas S. Tibbs, Director

page 2

June 2, 1961

soon and let me know what I should do about the Dove. The gallery closes on June 30th for the two summer months and I sure look forward to my Yankee life in Connecticut during that period. If you should be coming to the East why don't you drop me a note? I should love to have you see my pre-Revolutionary house and the Connecticut country which is really most delightful.

Best regards.

Sincerely yours,

EGH:ga

Not to publishing information regarding sales transactions, senders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 2, 1961

Mr. Andre Previn
1454 Stone Canyon Road
Los Angeles 24, California

Dear Mr. Previn:

The painting arrived in perfect condition and I have done considerable checking in the field. Just as I feared the market is changing and the best I could do pricewise was \$1800 net from the New Gallery who showed me records to indicate that watercolors by Nolde are rapidly receding in popularity and particularly so the landscape themes. This international market and its control creates the dreadful vacillations of terrific ups and terrific downs. Two other very reliable dealers gave me similar reports, but neither would go beyond \$1500. It might therefore be a good idea to check in L. A. to ascertain whether you can do better in your own home territory. If not, Gene Thaw will mail a check to you directly and I would suggest that you follow through on this as the signs for the future don't seem to be too hopeful in this category. I'm sorry to fail you as I had really expected a minimum of \$2500 net.

Will you please get in touch with me at your convenience. The Weber has been tucked away and we are prepared to hold it until you are prepared to acquire it. The gallery closes for the months of July and August, but I'll be here until the 30th of this month, all but Saturdays and Sundays. I look forward to hearing from you shortly. My very best regards to you and Mrs. Previn.

Sincerely yours,

EGH:gs



the little gallery

89 Palmer Square West

Princeton, N. J.

Telephone WA 4-0395

May 24, 1961

Mrs. Edith G. Halpert
The Downtown Gallery
32 E. 51 St.
New York, N.Y.

Dear Mrs. Halpert,

I very much appreciate your allowing me to take three Shahn prints on approval. My client purchased "Lute and Molecules." The two prints, "Mask" and "Poet", were put in the mail to you today. Mr. Foshee advised me that "Lute", etc. would be \$75.00. I shall appreciate a bill at your convenience.

My thanks also to Mr. Marin for his courtesy.

Sincerely yours,

Freda R. Milner
Freda R. Milner

ETCHINGS - PAINTINGS - PRINTS - FRAMING

WE SPECIALIZE IN THE RESTORATION OF PAINTINGS

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May 29, 1961

Mrs. George Siemomn
20 Sutton Place South
New York, New York

Dear Mrs. Siemomn:

Thank you for your letter and the check.

The reason I did not communicate with you earlier about the change in shipping address is that I have been unable to reach our accountant. Unfortunately the sale had been entered under the original address with the sales tax and will have to go through the books in that manner until the accountant can work out something which will remove any question in the future when and if the city sales tax bureau checks our books. I am sorry that we did not discuss the billing previously. I just took it for granted that it would go through in the regular way.

Nevertheless I am quite sure that something can be done about it and that a corrected bill can be sent to you in care of Mrs. Pitt.

I hope too, that you are enjoying the very handsome O'Keeffe and are having fun with the other two pictures you have under consideration.

Do come in to see us soon again.

Sincerely yours,

EGH:gs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AMERICAN INSTITUTE for RESEARCH

410 Amberson Avenue, Pittsburgh 32



Pennsylvania Museum 1-3000

24 May 1961

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Stuart Davis
15 West 67th Street
New York 23, New York

Dear Mr. Davis:

With reference to our letter of March 29, we wondered if you have reached any decision regarding our request for authorization to use your paintings in our research project. Since the United States Office of Education, who are sponsoring this study, have set a time limit on its completion, we are anxious to find out as soon as possible which paintings we will be able to use for our program. Your painting Seme would be of particular value in our program and we would be most sorry if we were unable to use it.

If you have any question about points that we did not make clear in our initial letter, please do not hesitate to contact us. We look forward to hearing from you at your earliest convenience.

Sincerely yours,

Margaret Samways

Margaret Samways
Project Associate
Training and Education

MS:cae

PROSPECTUS OF: THE COLBY COLLEGE SESQUICENTENNIAL ART EXHIBITION

THEME: THE SIGNIFICANT ROLE OF MAINE, COLONY,
PROVINCE AND STATE, IN AMERICAN ART

TIME: SPRING 1963

Few exhibition themes offer a comparable opportunity to reveal the scope of American art from earliest times to the present. For two hundred years artists have been working in Maine and, in moods of inspiration that apparently came more readily than in urban surroundings, have demonstrated an unusually high quality of creativity.

Among the artists whose works bear the stamp of Maine's people and places are many major figures. Fiske, Smibert, and Copley portrayed Maine subjects; Hower, Hartley, Marin, and Zorach spent important periods of their lives in the state and are well known for their interpretations of it. The diverse works of art stemming from Maine--works by these artists, by others whose names are equally familiar, and by anonymous or little-known artists whose talents are being discovered each year--have never been brought together to be seen simultaneously, to be compared, to be studied, and to be enjoyed.

It is appropriate to combine this exhibition with the celebration of the one hundred fiftieth anniversary of Colby College. Throughout its history, Colby, located in the center of the state, has been associated with the cultural life of Maine. How much contact there has been between artistic activity in the state and the life of the college will be one of the subjects explored.

Because of the unifying power of its theme and the innate quality of the paintings and sculptures it will contain, the exhibition will be of national importance. In arranging it we will have a country-wide audience in mind with the thought that some of our major museums will wish to show it after its presentation at Colby.

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May 22, 1961

Mr. Thomas S. Tibbs, Director
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Dear Tom:

Thank you for the receipt for the shipment of paintings by younger artists, and I am glad they arrived safely.

Also I am very eager to know what the reaction was to your selection. Should there be anything in that group that does not fit in with your plans after seeing them in your own territory, do not hesitate to say so as my feelings will not be hurt. I always want to know that a gift is really wanted.

And so cheerio.

Sincerely yours,

EGH:gs

P.S. Would you be good enough to send us ten more copies of the Six Decades catalogue with your bill?

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

P.V.

ARIZONA STATE
UNIVERSITY

TEMPE, ARIZONA

May 29, 1961

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Miss Halpert:

As my office will be closed shortly for the summer (the vacation begins June 1) I hasten to write you to delay shipment of the photographs until September. I shall write you after the opening of school next fall.

Best wishes for a pleasant summer.

Sincerely yours,

Paula R. Kloster

Paula R. Kloster,
Curator and
Professor of Art

PRK/wb

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CONTEMPORARY PAINTINGS

HOTEL TRAYMORE
ILLINOIS AVENUE AND BOARDWALK
ATLANTIC CITY, NEW JERSEY
PHONE ATLANTIC CITY 4-3021 - 6-1712

June 8, 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

I would very much like to have an appointment
with you next Thursday.

I know how busy you are at the end of the
season but this is important and will only
take a short time.

Fondly,

Director
MRS. ARTHUR DINTENFASS

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PO 2 ok go
to file

May 25, 1961

Mr. Harold P. Ullman
232 South Beverly Drive
Beverly Hills, California

Dear Mr. Ullman:

Thank you for your letter. This arrived while I was away on a vacation which ended a few days ago and explains why my reply is so delayed.

The O'Keeffe painting you mention, LAKE GEORGE, is one the artist released for this special exhibition. It is among the few examples of her work which she has withheld from sale these many years, but she now has a price which I am quoting - \$4500.

For your information the reason that all of O'Keeffe's paintings are under glass is simply the fact that ^{her} personal choice of frame is such that the protection of glass is a necessity in packing and shipping to avoid scratches or any other damage in handling. When a painting is sold the glass is removed as there is no danger of contact with other pictures, screw eyes, etc. when the painting is hung in a home. You realize of course that this exhibition is being toured to a number of museums and it would be a risk otherwise.

Incidentally a one-man show of her work has recently closed at the gallery where we concentrated entirely on paintings produced during the past three years. This exhibition was a tremendous success with a record-breaking attendance and sales. Within a few days I will send you our catalogue together with one published by the Worcester Museum. The latter has a number of illustrations and an excellent foreword by the Museum's director Daniel Catton Rich. If there is any further material you desire, please let me know.

Sent
go

Sincerely yours,

RECEIVED

BCH:gs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MEMO: Art and Antique Dealers Association, Meeting of its Executive Committee, June 6, 1961, with reference to joining Art Dealers Association, Inc., individually or collectively.

The Art and Antique Dealers Association:

- 1) would not expect to make a final decision before the Fall
- 2) would, at the very least, like to work in conjunction with the Art Dealers Association, Inc.
- 3) would be greatly influenced in its final judgement if Duveen and Knoedler join the Art Dealers Association, Inc.

Problems: (requiring clarification)

- 1) at present, would not consider merger if it meant loss of name and by-laws
- 2) suggest that Art and Antique Dealers Association pay a nominal blanket fee as group and send one representative to Art Dealers Association, Inc.
- 3) Art and Antique Dealers Association raises a question of conflict of interest as between the two associations, to wit: an incident in the past when someone in the modern picture field attempted to attach a rider to a Javits Bill which would have altered the "1830" Law in favor of a law classifying antiques as such as long as they are 100 years old in any given year, and thereafter. Protection of the "1830" Law is of vast importance to the antique dealers.
- 4) The Art and Antique Dealers Association wishes nothing to do with the Art Dealers Association, Inc., if the Art and Antique Dealers League, or members thereof, are invited or allowed to join.
- 5) if the Art and Antique Dealers Association joins the Art Dealers Association, Inc., the former would want to have a final say on admission of dealers in antiquities of any kind.

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F. Prosser

May 23, 1961

Mr. Louis Pomerantz
1424 Elinor Place
Evanston, Illinois

Dear Louis:

While in Honolulu I got a report referring to your resignation and was rather shocked by what I heard. I think you acted nobly and am sure that you will do very well as an independent restorer. Good luck!

This morning I had a telephone call from Mrs. John Prosser at 315 Barberrry Lane, Lake Forest, Illinois, who advised me that a painting packed and shipped by Berkeley Express arrived with a surface scratch. This new painting had already been sprayed and I know that it left us in perfect condition, as it was removed from the exhibition and handed to Berkeley directly. Would you be good enough to examine the picture and ascertain whether or not this can be repaired easily and promptly? Mrs. Prosser's telephone number is Cedar--- 4-1662. It might be a good idea to check with her regarding an appointment, and please don't disturb her even if you think the damage is more than a surface scratch, but phone me, reversing the charges. Many thanks for your cooperation - and best regards.

Sincerely yours,

EGH:gs

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June 8, 1961

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Mrs. Louis Weinberg, Jr.
745 Edgewood Road
Highland Park, Illinois

Dear Mrs. Weinberg:

Thank you for your letter and for enclosing the Museum report.

At this time I want to apologize for not having advised you subsequently that the Gesell book actually reached me. Forgive me for not having acknowledged this sooner. I am sure that I will get the information I wanted from this and in addition will be able to advise my friends as to the raising of children.

Best regards.

Sincerely yours,

EGH:gs

June 9, 1961

Mr. C. Jagan
The Aetna Casualty and Surety Co.
101 Whitney Avenue
New Haven, Connecticut

Dear Mr. Jagan:

Since we are about to close the gallery for the summer vacation I would appreciate some word from you on the claim by the New Haven Jewish Community Center in New Haven. This is in regard to damage to a Ben Shahn print entitled THE MASK which we shipped to you some time ago, and also for broken glass on another Shahn print entitled MINE BUILDING.

Thank you for your attention in this matter.

Sincerely yours,

EGH:gs

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May 22, 1961

Mr. Sol Libsohn
100 Nassau Street
Princeton, New Jersey

Dear Mr. Libsohn:

Since we are preparing to close the gallery for the two summer months, would you be good enough to return to us the three Ben Shahn silkscreen prints which you have on our consignment dated March 8, 1961?

Thank you very much.

Sincerely yours,

Gratia Snider
Secretary

asked

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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List of persons who have been asked to serve on the Committee of Selection
for the exhibition, Colony, Province, and State, the Role of Maine in American art.

Mr. Jere Abbott
Dexter, Maine

Mr. A. M. Adler
Hirschl and Adler
21 East 67th Street
New York, New York

Mr. Horatio Alden, Director
Skowhegan School of Painting and Sculpture
Skowhegan, Maine

Mr. John I. H. Baur
Whitney Museum of American Art
22 West 54th Street
New York, New York

Professor Philip Beam
Department of Art
Bowdoin College
Brunswick, Maine

Mr. Francis Gilodeau
New York Historical Society
170 Central Park West
New York, New York

Miss Mildred Burrage
Wiscasset, Maine

Mr. William Campbell, Curator
National Gallery of Art
Washington, D. C.

Professor James M. Carpenter
Department of Art
Colby College
Waterville, Maine

Mr. Willard W. Cummings
Skowhegan, Maine

Miss Louisa Dresser, Curator
Worcester Art Museum
Worcester, Massachusetts

Mr. William Gerdtz
Newark Museum
Newark, New Jersey

Professor Samuel Green
Art Department
Wesleyan College
Middletown, Connecticut

Mr. Robert B. Hale
Curator of American Art
Metropolitan Museum of Art
New York, New York

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Professor Vincent Hartgen
Department of Art
University of Maine
Orono, Maine

Mr. Bartlett H. Hayes, Director
Addison Gallery of American Art
Andover, Massachusetts

Mr. Norman Hirschl
Hirschl and Adler
21 East 67th Street
New York, New York

Mr. Philip Hofer, Curator
Department of Printing and Graphic Arts
Harvard College Library
Cambridge, Massachusetts

Mr. Albert Ten Eyck Gardner
Associate Curator of American Art
Metropolitan Museum of Art
New York, New York

Mr. Donelson Hoopes, Director
Portland Museum of Art
Portland, Maine